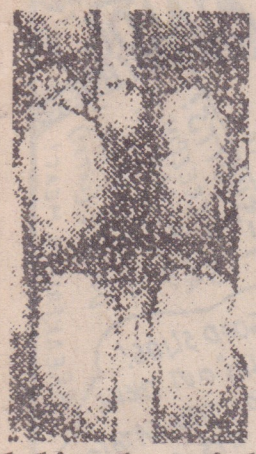
MAXIMUM ROCKNROLL

NO. 53 OCTOBER '87 $1.00



THIS IS ART! JELLO IS FREE!

By Ruth Schwartz

The reality of the courtroom, the reality of the legal system is not like any other reality anywhere or for anyone. It is still incredible to me that these officers of the court train in this reality for so many years. I think that all of us who walked in there blind, with a sense of justice and anger over this disruption of our lives and liberty learned a big lesson in logic, law and reason.

When we started this trial..... (continued insi

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PHANTOM RECORDS

o do that constantly.
ink we're getting a lot better, we work
really well these days. We practice a lot
, and we've gotten a lot of new songs
lso we've branched out as far as our style
ed, but without getting mellow or anything.
started out not knowing what the fuck we
g so we played a lot of fucked up shows
s us humble.
you feel any pressure between what you
artistically and what you can get paid to
much do profits enter into what you do with
low do you feel about bands that are
y the dollar?
d question. Firstly, we never get paid shit,
fine with me. That's the way I want it to be.
profit is of no concern, but then I have a
so that's where my money comes from,
no equipment so I don't have to pay for
o get fixed, replaced, repaired, etc. and I
drive to practice or any of our shows so I
ily need gas money. Bands that are
by the dollar... GET THE FUCK OUT!!
money must be available for bands to
ast in this fascist day and age of Amerika,
doesn't need to be made, that's bullshit. A
ld be a labor of love. That way it can be a
st band.
don't ever get paid. I'd like to, because I
most fucked-up equipment, and I need lots
work. I break my guitars all the fuckin' time,
d the bread, I really hate bands who are in

GNP

FREE SPEECH

NIEUWE KOEKRAND

BARBIE ARMY

FIRE PARTY

S.D.T.

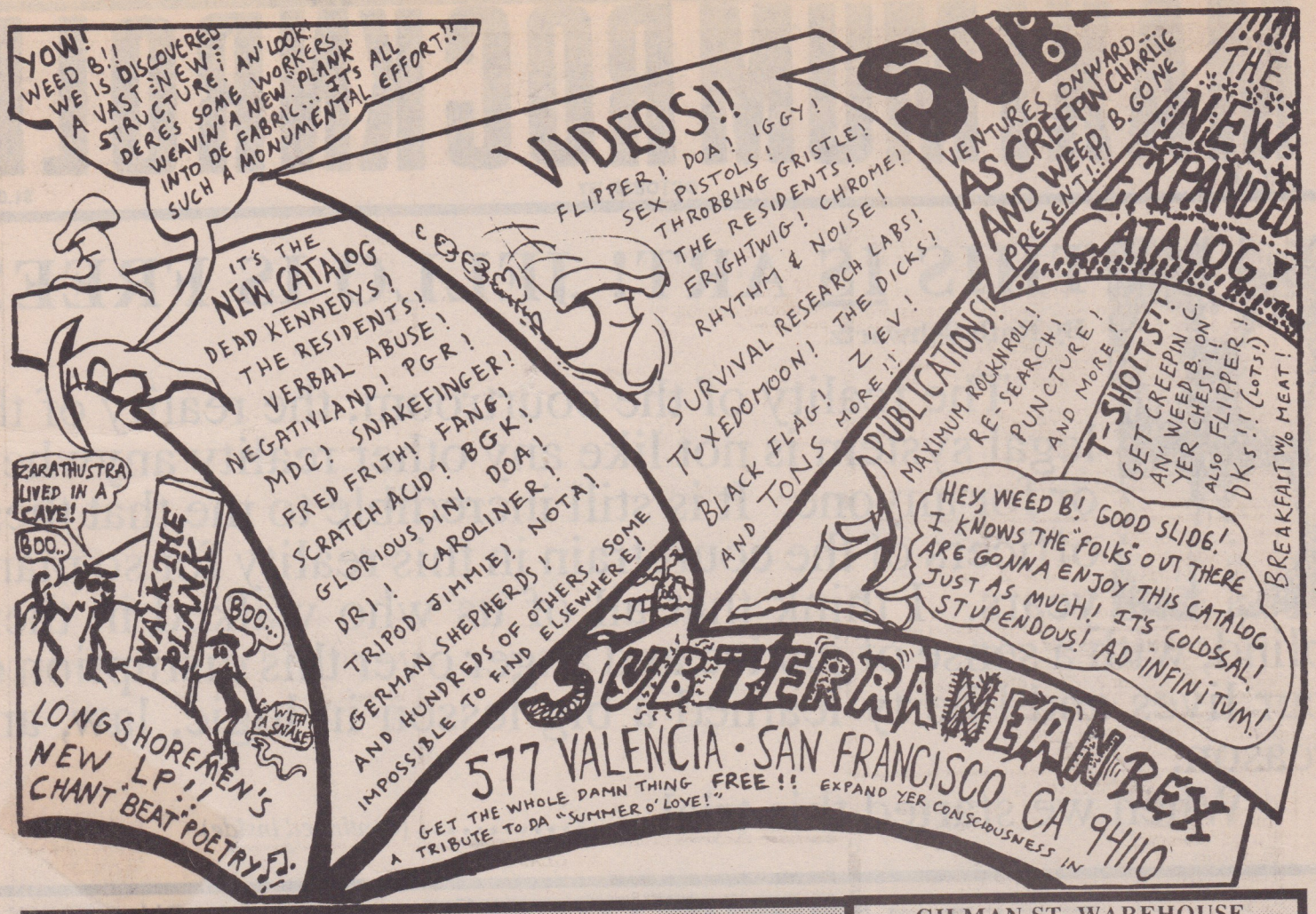
ATOMIC GODS

HENRY ROLLINS

M.S.I.

JEFF BALE

SACRED DENIAL



LEARN TOO TYPE???

MRR now has access to a "scanner", a device that can read both graphics and text and input them into a computer. What does this mean for you? Mainly, if you are submitting letters to the editor, scene reports, interviews, articles, etc., it will help us immensely if you can type them out on a standard typewriter. While we won't come out and say your chances of getting them published are better if you type them, it may have a bearing in some cases, and the shitworkers would be mighty appreciative. Also, if you have access to a Macintosh computer, you could just send us a disc with your material on it, and we can re-format it, print it out, and return the disc to you.

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Sept 13: Christ On Parade, Jim Jones & the Kool Aid Kids, Neighborhood Watch, Positive Outlook, Misery
Sept 19: Frightwig, Mr T Experience, Sweet Baby Jesus, Cringer, Unit Pride
Sept 20: MDC, Dag Nasty, Beatnigs, Soulside, No Use For a Name
Sept 26: Capitol Punishment, F.O.D., Dwarves, Celebrity Skin, Stikky, Decline,
Sept 27: Flag Of Democracy, Christ On Parade, Mr T, Neurosis, Crimpshrine, Soup,
Oct 3: Insolents, Half Off, No One's Allie, No Warning, Mice At Play
Oct 10: False Prophets, Short Dogs Grow, Social Disease, Poultry Magic,

MAXIMUMROCKNROLL

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Scene Reports: continuously, but with photos!
Ad Reservations: now, as space goes fast
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Issue Out: 15th of month

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CONTRIBUTORS

Jeff Bale	Mykel Board
Eugene Chadbourne	Dogtowne
Glaser Bros	Mouse
Mark Pingitore	George Tabb
Johan van Leeuwen	Mark Spinale
Lawrence Livermore	John Yates
Mark Spinale	Jason XXX
Jack Steele	Darren
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COVER: Martin

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READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors. Your input in essential.

Please continue to send all records, tapes, letters, articles, photos, etc., to:
MAXIMUM ROCK'N'ROLL
P.O. BOX 288
BERKELEY CA 94701

TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is MRR/ P.O. Box 288/ Berkeley CA 94701

STEVE SPINALI
ANGRY SAMOANS-Inside My Brain-LP
ATTANAS-Joulupukki-EP
BERURUER NOIR-45
HAPPY FLOWERS-My Skin-LP
KUD IDJOTI-Bulje Izdati-EP
MICE-Scooter-LP
NEGAZIONE-Nightmare-EP
PRONG-12"
RED CROSS-Annette's Got the Hits-12"
SLOPPY SECONDS-The First Seven Inches-EP
SS20-Pope On Tour-EP
STICKDOG-TP
THIS FUCKIN' WORLD-EP
TRIBE OF BENN-Filthy Clean-45

RUTH SCHWARTZ
ARTLESS-Boy With a Cunt-LP
BIG BLACK-You Got It All Dad-LP
EUGENE CHADBOURNE-LSD C&W-LP
CRAMPS-New Zealand Live-LP
ED GEIN'S CAR-You Light Up My Liver-LP
FEARLESS IRANIANS FROM HELL-LP
GIRLS-Reunion-LP
I SPIT ON YOUR GRAVY-LP
NEGAZIONE-Nightmare-EP
SHARKEY'S MACHINE-Let's Be Friends-LP
SLOPPY SECONDS-EP
STOMACH MOUTHS-In Orbit-LP
STUMP WIZARDS-6 After 7-EP
STICKDOG-TP
SWANIC YOUTH-45

MARTIN SPROUSE
SUBHUMANS-29:29-LP
CAPITAL SCUM-LP
CHRIST ON PARADE-LP
V/A-We Will Be Free-LP
DAMAGE-Live at CBGB-LP
SLOPPY SECONDS-EP
SOCIAL SPIT-EP
RED CROSS-Annette's Got the Hits-12"
ANGRY SAMOANS-Inside My Brain-LP
NEGAZIONE-Nightmare-EP
V/A-Die Jerry Die-LP

TIM YOHANNAN
PTL KLUB-EP
V/A-We Will Be Free-LP
ILL REPUTE-Value Pack-LP & EP
SLOPPY SECONDS-EP
SOCIAL SPIT-EP
NEGAZIONE-Nightmare-EP
ANGRY SAMOANS-Inside My Brain-LP
RED CROSS-Annette's Got the Hits-12"
V/A-Die Jerry Die-LP
OFFSPRING-45
ATTANAS-EP

GLASER BROS
PEE WEE HERMAN-Surfin' Bird-45
ANGRY SAMOANS-Inside My Brain-LP
EXCEL-Split Image-LP
REDD KROSS-Dinner With...-LP
MORAL DISGUST-TP
PRIMITIVES-Thru the Flowers-12"
NEGAZIONE-Nightmare-EP
BROKEN BONES-Singles-LP
UPRIGHT CITIZENS-TP
CHRIST ON PARADE-LP
SOCIAL SPIT-EP
V/A-Die Jerry Die-LP
SUBHUMANS-29:29-LP

DOGTOWNE
DONNER PARTY-LP
SLOPPY SECONDS-EP
STUPIDS-Van Stupid-LP
BLISTERS-Fast Food-EP
JESUS CHRYSLER-45
HAPPY FLOWERS-My Skin-LP
BIRDHOUSE-LP
U-MEN-45
WHEN PEOPLE WERE SHORTER-EP
TAR BABIES-Fried Milk-LP
FEARLESS IRANIANS FROM HELL-LP
PRONG-12"
SHARKEY'S MACHINE-LP
V/A-Rat Music Vol 3-LP

DAVID HAYES
CHRIST ON PARADE-LP
ATAVISTIC-EP
SLOPPY SECONDS-EP
BERURIER NOIR-45
NEGAZIONE-Nightmare-EP
CAPITAL SCUM-LP
SUBHUMANS-29:29-LP
3 LEGGED DOG-live
TRAP A POODLE-live
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V/A-NYC HC Together '87-EP
SS20-EP
OFFSPRING-45
V/A-Die Jerry Die-LP

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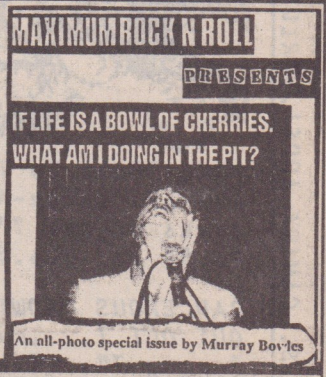

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CFXU Antigonish, NS 700AM Tues 11PM
CKMS Waterloo, Ont 94.5FM call station
CRSU Montreal, Que call station
KFCF Fresno, CA 88.1FM Tues 9PM
KJHK Lawrence, KS 91FM Mon 11PM
KPFA Berkeley, CA 94.1FM Tues 9PM
KSPC Claremont, CA 88.7FM Sat 1AM
KUGS Bellingham, WA 89.3FM Sun 11PM
KZUM Lincoln, NE 89.3FM Thur 11PM
WCNI New London, CT 91.1FM Sun 10PM
WKDU Philadelphia, PA 91.7FM Thurs 10PM
WMUC College Park, MD 88FM Sun 9PM
WPSU Sch Haven, PA 89.7FM Fri 11PM
WMSE Milwaukee, WI 91.7FM Wed10PM
WZBT Gettysburg, PA 91.1FM Thur 11PM
Radio Pomme Louviers, France101.1FM Fri 4:30PM
Radio Dood Amsterdam, Holland Tues 10:30PM
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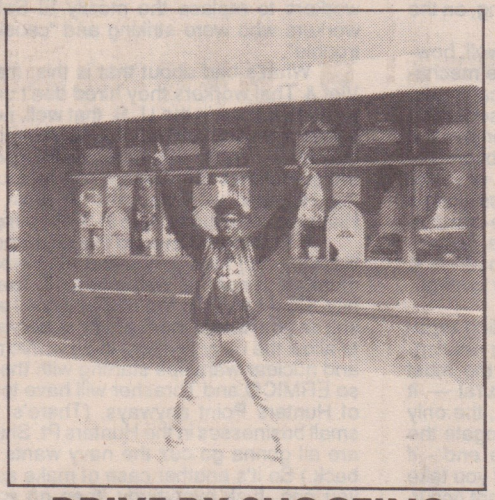

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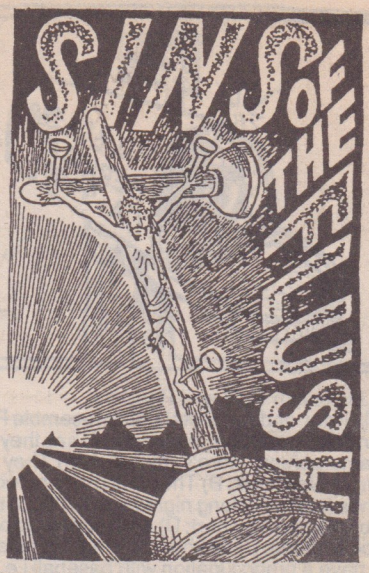

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MVP 06	DR KNOW "PLUG IN JESUS/BURN 7"
GTO 33101	DR KNOW "THE BEST OF"
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MVP 01	THE GRIM GETTING REVENGE IN "MERICA+LIVE 7"
MLP 33150	THE GRIM "MANNEQUIN FACTORY"
MLP 33144	GOVERNMENT ISSUE "LIVE"
MVP 07	GOVERNMENT ISSUE "GIVE US STABB/
MVP 05	ILL REPUTE "WHAT HAPPENS NEXT/LIVE?"
MLP 33139	ILL REPUTE "OMMELETTE-THE BEST OF"
MLP 33131	LETS DIE "VARIOUS" SONGS ABOUT DEATH
MVP 14	MANIFEST DESTINY
M12453	MENTORS "TRASH BAG"
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MLP 33147	MYSTIC SAMPLER #3 "VARIOUS
MLP 33153	MYSTIC SAMPLER #4 "VARIOUS"
MLP 33146	MYSTIC SUPER SEVEN SAMPLER #1 "VARIOUS"
MLP 33152	MYSTIC SUPER SEVEN SAMPLER #2 "VARIOUS"
MLP 33135	NARDCORE "VARIOUS GROUPS FROM OXNARD"
MLP 33157	NARDCORE 2 "VARIOUS"
MVP 08	PTL KLUB "13 COMMANDMENTS/NEW 7"
MLP 33141	RKL "KEEP LAUGHING"
GTO 33001	SLIMEY VALLEY, IT CAME FROM "VARIOUS
GTO LP102	SLIMEY VALLEY, RETURN TO "VARIOUS"
MLP 33143	SCARED STRAIGHT "YOU DRINK, YOU DRIVE, YOU DIE
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MLP 33128	SOUND OF HOLLYWOOD #3 "COPULATION"
MLP 33140	SOUND OF HOLLYWOOD #4 "HOLLYWOOD NOIZE"
MLP 33132	SOUND OF HOLLYWOOD #5 "Du Beatee" SOUNDTRACK
MLP 33133	SOUND OF HOLLYWOOD #6 "COP 2"
MLP 33149	SOUND OF USA CITIES #1 D.C. SAVAGES ARE LOOSE
MLP 33151	SOUND OF USA CITIES #2 PORT. CITY OF THORNS
MLP 33122	SOUND OF USA CITIES #3 SAN DIEGO
MLP 33154	SOUND OF USA CITIES #4 CHI. THIS MIGHT AS WELL
MLP 33155	SOUND OF USA CITIES #5 TEXAS
MLP 33156	SOUND OF USA CITIES #6 NY NY MUTINY IN THE BOWERY
MINI 03	SUBTERFUGE "WHOSE THE FOOL"
MLP 33148	STAIN "I KNOW THE SCAM"
MINI 02	STEPPES
MLP 33158	SACRED ORDER "E TICKET"
BLT #2	WHITE FLAG "FEEDING FRENZY" LIVE
MLP 33125	WE GOT POWER #1 "PARTY OR GO HOME" 40 BANDS
MLP 33137	W.G.P. #2 PARTYANIMAL 41 BANDS
MLP 33145	W.G.P. #3 WE GOT PARTY 40 BANDS

SUMMER OF '87 CATALOG

SS7EP 200	AGRESSION "LIVE"
SS7EP 152	DR KNOW "BURN"
SS7EP 213	DR KNOW "ORIGINAL GROUP"
SS7EP 142	DONT NO "REAL WORLD"
SS7EP 148	DOGGY STYLE "WORK AS ONE"
SS7EP 146	FLOWER LEPERDS
SS7EP 202	FIRST OFFENSE
SS7EP 136	FALSE CONFESSION
SS7EP 204	GRIM "GRIM"
SS7EP 208	HAIR THEATER
SS7EP209	HABEAS CORPUS "VISION"
SS7EP 206	IDENTITY CRISIS "TIED TO THE TRACKS"
SS7EP 203	INSTIGATORS "LIVE IMPORT"
SS7EP 209	ILL REPUTE "OXNARD LAND OF NO TOILETS"
SS7EP 140	ILL REPUTE "HOLLOWEEN LIVE"
SS7EP 150	INSOLENTS "SPOUT OFF"
SS7EP 214	MENTORS "LIVE IN FRISCO"
SS7EP 151	NO FX "FIRST EP"
SS7EP 201	NO FX "SO WHAT IF WERE ON MYSTIC"
SS7EP 205	PTL KLUB "LIVING DEATH"
SS7EP 137	RKL "IT'S ABEAUTIFULL FEELING"
SS7EP 207	SOCIAL SPIT "PSYCHO WARD"
SS7EP 211	STAIN "LIVE"
SS7EP 147	SCARED STRAIGHT "BORN TO BE WILD"
SS7EP 212	WHITE FLAG "SKATE ACROSS EUROPE"
SS7EP 210	WITHDRAWN
SS7EP 149	RAT PACK
SS7EP 143	MANIFEST DESTINY "WE LOVE OUR COUNTRY"
SS7EP 141	ILL REPUTE "LIVE AT MYSTIC PART 2"
SS7EP 128	BATALION OF SAINTS "SWEATY LITTLE GIRLS"

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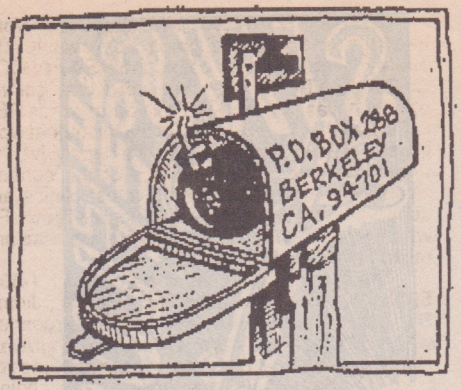

Dear Maximum RnR and Readers,

Is it me, or does Mykel Board resemble Paul Simon (the famed 60's folk singer)? I say they are the same person. Here's my proof: A) They are both from New York; B) They both have receding hairlines (too many long nights with Art?); C) they are both extremely short; D) Both appear to be of semitic heritage; D) Neither can sing... in tune; E) They have a preoccupation with baseball i.e. the Yankees; and F) When Artless was supposedly in Europe on tour so was Paul with his band. Hmmn. Think about it. If anyone can offer any proof to the contrary I'd be happy to know of it. Oh Paul, er Mykel, I loved the new record, is it true about you and G.G.? Finally for those who want to know, DISINFECT has a new address, it being: DISINFECT/ Norman Bates/ 45 Abbot Hall MSU/ East Lansing, MI 48824. Write anytime! Thanks a lot, sincerely, Norman Bates

P.S. G.G. Allin is really Placido Domingo, more later...

Dear MRR and everyone else out there, including U Mykel;

Mykel Board's column in MRR#51 was at least slightly interesting, and possibly accurate, but consider this...

Way back when in our not so distant past society was entirely dominated by male ego, ideas, thoughts, masturbations, stupidities and all falling into that ilk. And then women finally started coming into their own (not literally, Mykel) and had the freedom to spit out their own ideas, thoughts, masturbations etc. But the question is, did they? Were (are) their 'creativities' actually their own, or only an effort to mimic male concepts; after all, male concepts were all that was known. This is where it may all lie.

Maybe we see a majority of males dominating art and etc. because the females are trying to copy male ideals, and not being male, naturally don't do it as well. Before some closeminded idiots climb all over my back, I'm not saying that women are too stupid to 'beat out' the men in this world, I am saying maybe (by no fault of theirs) women just need to express themselves in a more female way. Many women were socialized around male concepts etc, so naturally attempted to reflect those concepts when the chance came... after all, mankind can only depict what he/she already knows and nothing else. The fact that women are not men naturally makes them poorer at it. Maybe women are just unconciously reflecting male ideas and are powered out accordingly. Could it be that women need to develop a feminine attitude toward expression, and thus, being female, would be the best at it?

I'm not saying we need female revolution, but a new concept of female attitude possibly. Just a thought.

Quad/ 2930 Pomeroy Dr./ Louisville, KY/ 10218

Dear MRR,

I have been noticing with more than passing interest, an increase in the number of letters from readers of a gay orientation who are choosing to use MRR as a forum in which to delineate their issues and concerns. Does this seeming trend reflect an increase in the number of letters you receive regarding these issues and concerns, or does it reflect a newfound willingness on the part of MRR to recognize these as legitimate concerns within the scene, worthy of attention?

Most people would agree, that as a species, man's remaining biological urges stem from the will to survive. Apart from this basic survival urge which enlists systemic reactions, harnessing adrenergic responses enabling fight or flight, when our bodies need nourishment and replenishment, we become hungry and thirsty: we eat and drink; when we are in need of rest and repair, we become tired: we sleep. The survival of the species needs be ensured, we sense sexual urges: we fuck. This is how it works, gang, on the most fundamental biological level.

Man functions on other levels as well, however, and because of a built in fail-safe mechanism to see to it we heed these biological urges, there is an accompanying pleasurable sensation attractive to the organism. Thus man enjoys the dubious distinction of being able to subvert biological urges into the psychological urge for pleasurable sensation in varying degrees along a contiuum, the extreme being obsessive-compulsive behavior: gluttony, nymphomania, satyromania, persons constantly placing themselves in situations of high risk and grave danger to stimulate adrenalin rushes.

O.K... So what? Well, the prevailing argument amongst opponents of same-sex relationships, the one which seems to hold the most water, is that homosexuality is unnatural — it subverts the natural order. Sorry folks; the only sex that is natural is that done to propogate the species - sex with procreation as the end - if you're not intending to make babies - if you take precautions to insure fertilizaton does not occur, 'tain't natural.

And if you're subverting the natural order in search of pleasure, what's the difference if you do it with someone of the same or of the opposite sex? It's just varying degrees of the same compulsion along the continuum, and nothing to hate or fear in another nor against which to discriminate, especially in light of varying degrees of compulsion our society reveres and holds as ideals.

Furthermore as a supposed alternative to society-at-large, with the misfits, outcasts and exiles who make up our ranks, we of all peoples should be at the very least, tolerant of differences in lifestyles. but alas, we tend to become like the worst in those we oppose.

Living in Minneapolis, the "Land of 10,000 Lakes, fakes and fags," there is much in the stereotypical gay lifestyle I find repellant. But stereotypes are extreme along the behavioral spectrum, and gays exist throughout the entire range of this spectrum. It is unfortunate when any individual chooses to focus his entire life's energy on any aspect which doesn't merit this focus, i.e. sexual orientation. It is even more unfortunate that the vast submerged portion of the iceberg feel compelled to live lies: closeted or double-lives for fear of being grouped with extremes. But their fear is very real and very justified in most scenes and most cities.

Gary Hemp in the May '87 issue; K.F. in the August '87 issue: neither of you included addresses in your respective letters. I'm including mine in hopes both of you will write, and anyone else who isn't about to let peer pressure or rules and expectations of social conformity determine their partners with whom they choose to be intimate.

Tesco Vee said, "I'm not gay, I'm not straight, I'm not Bi - I'm TRI — I'll try anything!" This is an irresponsible attitude to be sure, especially in light of AIDS; but it is closer to what the prevailing punk attitude should be, rather than "Kill the fucking faggots."

Teg/ 4338 43rd Ave So./ Minneapolis, MN 55406

Yo MR&R,

This was gonna be a nice short letter because I'm in such a hurry, but fuck it. Too much to say.

First, in the article in MR&R #49 the Shred of Dignity Skaters' Union address is wrong. It should be: 370 Turk, Suite 227/ San Francisco CA 94102. Not "Turn" St. We've been getting mail OK though. (Suite: wow, doesn't that impress you? Its a tiny little box about 3 by 5 inches, not a "suite". Fuck that.)

The ERMICO strike is far from over yet. (ERMICO is the foundry where Independent, Thunder and Venture trucks are made; ERMICO is owned by Fausto and Eric who also own THRASHER mag) Back then, they were starting to talk about rehiring workers and making it less dangerous to work there, and it all sounded cool. BUT: the fuckers rehired only a few workers, THEN hired about 40 Thai and/or Vietnamese workers to replace the mostly El Salvadorean workers who were striking and "causing all the trouble".

What's bad about that is this: many of the Viet & Thai workers they hired don't understand workers issues in the U. S. that well, never mind speak or understand much English, and besides, they are in a really shitty position themselves, and are sometimes more desperate for income than the Hispanic workers, who at least have the Hispanic community here in SF to support them.

If Fausto and Eric did this on purpose (looks like they did) then they pitted the Hispanic community against the Vietnamese & Thai community. Cool huh? On top of that, it's all a bunch of shit anyways, cuz the S.F. city supervisors voted to allow the navy to move in an active navy base and nuclear warships starting with the Missouri, so ERMICO and Thrasher will have to move out of Hunters Point anyways. (There's 175 or so small businesses in the Hunters Pt. Shipyard that are all gonna go cuz the navy wants their land back.) So it's another case of make as much as you can, fuck everybody, then go somewhere else.

AND SO: it ain't over yet. A boycott of ERMICO products is getting started again. Don't buy their shit. THRASHER mag is OK; those guys skate and are pretty cool, even though the ERMICO guys own it. (They even helped us with stuff in City Hall over skate law in S. F.) Contact the Moulders Union for more details.

And thanks to all the Shred Locals who're doing good stuff all over, like Johnnie who did the Chicago scene report for MRR, and also to Spikes Skates and Kathy Boitusch in Phila PA. Shawn says Hi. We're slowly getting things done, like raising $$$ for the 3rd zine, havin' T-shirts printed for fun and $ and all that.

MORE: Computer bulletin boards. They're not just for "hacking" and "phreaking" and all that stuff, but for human COMMUNICATION. Computers are one of the most anarchic technological tools the world has ever seen, right under our noses. There are at least 500 in the SF Bay Area alone, and they're hard to find cuz they are totally unorganized and unregulated. (It's too big a thing to cover in a letter.) There's even punk boards too, and anything else you'd ever want. Some of the people who run them are closet fascists and want your real name, phone number, blood type, favorite color, etc and some are really cool.

Try ours: ch@os, (415)-882-9835. It's for anarchist skater vegetarian radical-faerie techno-punks from hell, and their friends. Whatever that means. Fake names encouraged, and there's some stuff on issues of privacy and such that most other BBSs (bulletin boards) don't wanna bother to deal with. (Maybe cuz its boring. Until its too late that is ...) Not many programs, no games, no hacking. (Boring) It's a bit wierded out cuz I've been so busy and ignoring it, but that will change shortly, especially if people start calling.

EVEN MORE: I told Tim I'd do this, and I haven't (totally) flaked: there is now free overseas electronic mail for computer bulletin board users. It runs from Portland OR to Australia, then to Europe and back again. (I didn't say it was efficient.) And it's all non-official and un-official. And free. I wouldn't call it "punk", but the people involved are cool, and not into the usual power trips. We are all welcome there. (Yes, there really are technically sophisticated and socially aware people in the world.) In the mean time ... we need to find people in the usual places in Europe and North America that have access to bulletin boards and particularly Fido boards so's we can send stuff around. Even without the OR to AUS to EUR thing it's all in place. I'll have more on this

subject later.

AW SHIT NOT MORE: And yes there are gay punks, but it sure seems like there aren't some times. Growing up gay for me wasn't much fun; all I found was this mindless disco bunny clothes-horse shit, and that definitely wasn't for me. I had friends, went to discos, but because I couldn't see any alternative, not because I liked it. I had/have "straight" friends, but I just didn't have it together enough to speak out when people yelled "faggot" or whatever; it's still fucking hard now, and now I'm a loudmouth and everything. Who could expect anyone just out of high school to take on the world on their attitude towards sexuality? Shit, I'm still figuring it out at 32! I don't pick my friends by "gay" or "straight" first, but not everyone is cool, what can you do? I'm lucky to have great people to live with, gay and straight, and we're looking for a woman to make a fifth person here.

So yeah, it starts small ... it gets easier and easier the more people who come out in the punk world. I'm not involved in clubs etc that much, but it's the only part of the world I've ever felt part of, felt that sense of community. Even though in most of it I'm not "out", and don't have a boyfriend, socially, politically and every other part of me feels closest to the "punk" world, whatever that might be. But still, you go into a punk or HC show where everyone's talking about oppression and discrimination, and you hear "you faggot!" (etc) and people wonder why there's no gay punks? We're here but ...

And someone wrote in MR&R #51? I forget, that there is no gay/straight; it is a continuum from one end to the other. I agree completely, but the fact is that in the many worlds that make up the one we all consider the "real world", gay & straight ARE different because THEY MAKE IT THAT WAY. And that creeps into everything, like it or not. I can be anything I want, but I have to at least keep in mind that others can be threatened by it, and may threaten me in return. I don't bother to get in complex theoretical arguments over it, fuck it, get out in the world and live it; put your ass on the line and it's a little different.

MORE BURNING QUESTIONS: Every pit I've ever been in goes counter clockwise. I'm still waiting to hear from people in England which way theirs goes. Doesn't Hong Kong drive on the "other" side too? It really is an interesting thing, why would it be so consistent? Mammilian inner ear construction? So you can push & grab the crowd wall with your right hand?

Is there any word on what that German guy really meant to do when he landed his plane in Red Square? I thought I'd see something in MR&R, I sure as shit don't trust the American (or Russian or any) press to tell me what's happening with this one. Any first (or 2nd) hand news? We could sure use a positive example these days.

What's the story on punks and Green politics? Anything here in the U. S.? I read some stuff in Utne Reader, was wondering ... I better go this is awfully long. Keep living loving and working at it ...

Tom Jennings/ 164 Shipley/ San Francisco CA 94107

Dear MRR:

This is in response to Bill Hall's article on AIDS in MRR issue #49, June 1987. The article was very truthful in what it stated about government assistance (or the lack there of) in fighting AIDS. Everyone of us must realize that this dreaded disease can be effectively destroyed, knowing how to do this is the problem many people do not understand.

Acquired Immune Deficiency Syndrome is a disease which has become a major health problem in the United States and throughout the world. Congress, the President, State Officials, medical authorities, and citizens must work together to battle this devasting disease. We must not allow conservative thought or actions to interfere in the fight against AIDS. We must not afford emotional individuals the opportunity to scare the population or law makers into any irrational decisions which will prove ineffective in fighting this disease. Lyndon LaRouche tried this in the state of California with proposition 64, but he was defeated by a margin of 2 to 1. To assume that AIDS is a 'gay disease' always was, and still is, an ignorant thought. Although the first two individuals identified with AIDS in Los Angeles were homosexual men, it is not a disease which is confined by race, religion, sex, or sexual orientation. The media and our government are guilty of labeling AIDS as the 'gay disease', now we must call upon these institutions to help in the fight against this horrible killer. Once the U. S. Government realizes that they must play an active part in the campaign, then this country will see an accelerated end to this disease.

In order for this country to combat AIDS, everyone must be educated about all aspects related to this disease. AIDS education must encompass such areas as: high risk practices and 'safer-sex' methods; the responsibilities of those who have AIDS or are HIV carriers; where AIDS related organizations are located, and the services these groups offer; and we must insure that compassion is not lost for those who are affected by this disease - including victims, family members, friends, and sexual partners.

High risk practices are those practices which endanger an individual in regards to becoming HIV positive and/or possibly becoming an AIDS victim. We must be sure that people comprehend all high risk practices - sexual and non-sexual. In addition, 'safer-sex' methods should be included in the AIDS education process. The term 'safer-sex' is used, as there are no 100% 'safe-sex' methods. Abstinence is the only 100% safe practice known at this time; but it is impossible to expect humans not to have sex, as we are quite physical and sexual beings. The term 'safe-sex' as Representative Dannemeyer (CA) refers to in his proposed legislation and various correspondence, deceives the uninformed individual; the term 'safer-sex' must be emphasized, as these are practices which are safer than the usual sexual practices we are accustomed to, yet they are not 100% safe. There are many sexual experiences which can be just as satisfying as the usual experiences, they will also be healthier for our bodies. Individuals who have AIDS and those who show to be seropositive to the AIDS virus (HIV), must be educated about their responsibilities in protecting other people and themselves. These three areas of AIDS education should go hand-in-hand, as these aspects work together in achieving a positive result in 'safer-sex'.

All individuals in our communities should know where AIDS related organizations are located, and the services these groups offer. Programs which are beneficial to victims, their needs, and those who are indirectly affected by this disease must know where help can be found. Society must not lose sight of the importance compassion plays in the fight against AIDS. Supporting victims and all those affected by AIDS will help strengthen the spirits of these individuals. These people, with the display of compassion from others, will feel as though they are not alone. Once assistance is known to exist, these individuals will seek help from the service organizations an other individuals. People will realize that there is help, and that hiding 'underground' would not be an excusable option.

This country must emphasize the idea of educating all people about AIDS. The United States has always been proud of our education, intelligence, and ingenuity, now is a time when we must display this pride to ourselves and the rest of the world. The more educated our society becomes towards the various AIDS issues, the faster we can effectively battle this fatal disease. Being influenced by irrational or emotional ideas does not play a role in accomplishing this mission.

Sincerely, Mickey W./ Arlington, VA

Dear MRR,

Recently, I saw in a newspaper a new video game called CONTRA. I was disgusted when I read this because it's just like movies such as RAMBO, TOP GUN, and RED DAWN, which glorify war and make killing look like fun.

This just came out after the Oliver North hearings and kids are going ape over it. The enemy, in the video, is called the RED FALCON ORGANIZATION. The first word that got my attention was the word RED. In other words RED = COMMUNIST. Speaking of the latter, that word is used a lot as part of the media hype. Shit, I've ehard and read horror stories of the contras. Everything from destroying homes, clinics and schools to raping and murdering civilians. For what? I can't believe it that the kids are blind and misinformed to the real facts.

Well, here's the Contra game - call 1-800-592-1000. Ya know? Like Jerry Falwell, Jimmy Swaggart, and the like, call up and disconnect when someone answers. Or you can aggravate the person on the other end. Whatever turns you on. 1-800-592-1000. Keep those phones ringing! Waste their time and money to prevent them from keeping up the Contra Aid, and to stop them from keeping a steady mercenary army that keeps on killing innocent people. Remember, 1-800-592-1000. Enjoy!

P.S. To Dave Stein - you may find these games (Jerry Falwell, Jimmy Swaggart, etc... now the Contras) childish and ridiculous, but two people close to me became involved with the Plain Truth and changed dramatically. It just shows how religion can brainwash people within a short period of time. I find nothing funny about it whatsoever. If you don't like this game, don't play. Furthermore, if I pissed you off by this, that's tough shit! Later, J.C.

Maximum Rock "n" Reds,

I've noticed that no skins have written in to this shitpile in at least a year (or maybe you censored their letters?) so I've decided to denounce you and your mockery of democracy. You believe in freedom for all who think the same as yourselves, much the same as Khomeini, Khaddafi, Stalin, and other "humanitarians". Who the fuck are you to condemn Skrewdriver, a band that has been around since the Sex Pistols & hasn't sold out or changed their message, in spite of daily police harassment, death threats from European Communist organizations, physical attacks from immigrants, and prison sentences? Nobody. What punk/HC bands can make the same claim? Crass? MDC? DK's? Wrong again faggots. Oh, yeah, and you won't see Ian Stuart on MTV, either.

In conclusion, I'd like to say that everything you stand for is a load of trendy bullshit. You'll probably have some smartass comments (that you've had a month to think about) to say about this letter, so instead of being your greedy Jewish selves, splurge on a 22¢ stamp like I did, and write to me personally, instead of printing one of your sickening editorial responses. And in case you're wondering why I read your magazines, it's merely to keep up with the latest whinings about "skinhead oppression" and to read Mike Board's articles.

Elric/ Rochester, NY 14604.

P.S.: And don't try to say that you don't censor, because I wrote to you AIDS-carriers before and you never printed my letter.

Elric,

No real smart responses here, but just wanted to print this letter to exemplify why we usually don't print letters from nazi skins. Tim

Mykel dear,

Your August column just doesn't stand up. Did you forget that it takes a male to make a baby?? Even you?

From the womb of... Mary

MRR: Welcome to the new age of Punk Rock. The once anti-govt, anti-profit, and anti-authoritarian alternative music has become a racist, sexist , fascist, capitalistic, pro American offspring of Cock-rock heavy metal. It's now cool to sell out — it's the American way, after all we're all taught to promote wealth over ethics. With all the poverty, oppression, and homelessness (not to mention America's blatant disregard for blacks, women and Indians) punk rock and leftist

activism was the only aspiration for all equality and social reform. Now, it seems activism is the sole proprietor of these necessities. This is not to say there aren't any more level minded bands. It just seems that the majority of today's hardcore bands (especially in N.Y. where fascist skinheads are the "in" thing) delete ethics in their music and instead all try to make it big while jumping on the Ronald Reagan bandwagon. Here in N.Y. for instance, bands like Reagan Youth, False Prophets, A.P.P.L.E., and Nausea (bands to the left) - to name a few - are continually disregarded for gigs because "they don't make any money". What the fuck is that? Punk isn't meant to make money — it's not supposed to talk about women as sex objects, white power, and America the beautiful. Imagine Lisa Lisa & the Cult Jam opening for the Cro-Mags! It's gotten that bad. No ethics — just wealthy white American trash. Oliver North would be proud - so would Hitler.

But, let's look at the roots of N.Y. Hardcore's problems. The 2 biggest places for gigs are CBGB's and the Ritz. Well, who runs these clubs? CBGB's by Hillie Crystal who is rumored to be a Hells Angel and who continually - week after week - month after month - year after year - books a majority of skinhead bands. On stage these bands get the crowd motivated to hate, to oppose welfare (you know who you are), to wave the flag and to blindly obey the Fascist gov't which runs our oppressing, militaristic country. "To charge up the hill" as Ollie would say. Then there's Chris Williamson. Oh Chris. Not only does he charge $12-15 dollars a show, but he can't book bands for his life. If you're going to book skinhead bands - like of course he does - where's your head when you put an Anti-American band on the same fuckin' bill? E.g. Recently Chris booked a N.Y.C. skinhead band with the most Anti-American band from England. (Hint - they have a song "Fuck the U.S.A.) Wonderful move shithead. To make it worse he puts D.R.I. on the same bill - now you've got 3 kinds of people who don't seem to get along - punks, skinheads and headbangers. O.K. - the unity thing - well maybe in Ca. or England but not in N.Y.C. (I might add this is due to the ethnocentric fascist skins who see anything different a threat to their masculine insecurity). So, as you can imagine this show was a disaster for anyone with long hair or a mohawk. But to Chris Williamson the show was great. A thousand people - a great profit - and he's all smiles. Too bad he wasn't in the pit getting jumped by 40 bald people wearing swastikas because he was enjoying The Exploited. It's a shame that hte skinheads who are cool have to be grouped in with the assholes. Getting back to point 1. America has been swept over swiftly by Reagan's patriotic rhetoric. To be told our country is great twice a week for 7 years is believable by a man of such acting ability. Unless of course you've two eyes to see the cuts in domestic programs, the denial of the E.R.A. and Affirmative Action and the insufficient housing for the poor & homeless. All for what? To build up 230 billion dollars of military equipment which helps no one but in antithesis kills people. Now is the time for the real Punk Rock to stand up. After all while nationalism is rising the smart and aware people must come to the forefront. Unfortunately our alternative music is being sucked into the nationalism farce. Is Punk Dead? I think so - I hope not. Prove me wrong. - Unsigned in N.Y.

Rebuttal to Robert Rio's letter, MRR #52:

I'm a female and a fan of the Mentors. This is so because I don't take them seriously, I think they are hysterical. You can't take a band seriously if they don't take themselves seriously. What the Mentors do is all in jest. OK, so this may not be funny to some people. But on the other hand bands like Slayer are more dangerous because they take themselves seriously, and their satanic lyrics are easier to believe to some young kid than "suck fuck cook & clean." Come on lighten up Robert. See ya, Mouse/ MRR

To Pete Darris of London,

I read your letter in MRR #50. I will quote you, "...It is time for the punk scene to take a long hard look at the situation, and realize (hopefully!!) that we have to involve ourselves in local struggles, and re-establish the punk movement as a street movement and influence people with our ideas by talking to them in the street, at work, school, etc..."

No offense but I think that that is a stupid thing to even attempt to do and will get us nowhere. Don't you see that is exactly what makes us different from all those bratchnies (bastards). We stand up for our personal beliefs and refuse to be swayed by society. If we do try to influence them to our way of thinking aren't we doing exactly what they try to do to us?

It's called brainwashing for convenience. Why do you want the punk scene aired out in such a way? It, Punk, isn't a fad or group; it's a way of life.

Let people believe what they want and if the world is comfortable with 9 to 5 jobs and little houses with white picket fences then the more power to them. It's their lives.

Who gives a damn if the scene smashes its way to the charts again? We know where to find it. Why advertise?

Give it a rest? Do you want the world to become accustomed to our way of life? If so I wish you luck, you have quite a journey ahead of you?!

The punk scene should be strong but not dominating. Self-expression is what it is all about. Don't rob others of theirs.

Fuck the world, we can't stoop to their level. If you want others to be influenced by your ideas, don't stop there. Why don't you just preach the word of the Lord (that's just as bad). What's even worse... Have you ever heard of Nam-Nyoho-Renge-Kyo?

Think again and please don't be angry. This was not meant to be an attack on your personal character.

It was a hopeful idea but unfair and completely illogical.

(We agree on something. I believe in animal rights, too!) Patty/ Hampton Roads, VA

Dear MRR:

As far as the American public is concerned, punks are punks. Just the word punk carries a negtive connotation. It's no wonder that the only news that reaches mainstream America is bad news. As far as most people are concerned, we're all drug-crazed revolutionaries hell-bent on the destruction of all civilization. Is it a surprise, then, when show after show is shut down? Is it a surprise when punks are beaten, stuffed into squad cars and taken to jail? The list of injustices is as long as the history of bad press punk rock has received!

We can change that! We really can. You have to help me, though. I know it's asking a lot, but I need you to send me a letter. One short letter about what you believe in. I want to be able to arrive at the steps of any and all tv, radio and newspaper offices in San Diego with boxes upon boxes of letters from all over the country.

Can you imagine the bedlam caused by 1 man with a hundred thousand letters strewn over the doorway and steps of the local tv station? Tell me that won't make headlines! Any journalist with half a brain could see that we have a story here!

With all the recent sensationalism revolving around the decline of morals among the American youth, there couldn't be a better time for this than now. A nation of people have fallen victim to a predjudiced, biased character assassination, spoon-fed to them by the very people who are going to turn this around—the media!

Before I can begin to interest the press in the social force that will most likely produce our most capable world leaders of the future, I need a show of strength. I need letters. Thousands of them.

Too many punks have given up, resigned from society, and blown off everybody and everything that isn't part of their scene. We all know about the problems - remember, bad news travels fast. What do you say to getting together on the solution?

A 22-cent stamp, an envelope, 1 piece of paper, and a few minutes of your time. It doesn't seem like much, compared to the time we've all spent frustrated after the countless shows shut down by the countless neighbors. Neighbors who are scared to death of someone and something they know nothing about.

A 22-cent stamp, an envelope, 1 piece of paper, a few minutes of your time. All four of them seem relatively insignificant in and of themselves. But, multiply that by a hundred thousand and one! A hundred thousand punks concerned about the future of an independent music scene, and one punk willing to spend a few days in jail.

What you've got is a weapon to hit the press where it hurts the most—in the pocketbook and in their pride. In the pocketbook because: (1) They can't get into the building and (2) Advertisers won't associate with the "bad guys." In their pride because their sense of "professionalism" will prevent them from over-looking a national movement.

A 22-cent stamp, an envelope, a piece of paper, and a little of your time.
Somebody React/ 1940 31st St./ San Diego, CA 92102

Dear Maximum RnR,

I would like to make a few comments on the current state of our scene. Recently while working on an article which involved asking people "What do you think about the hardcore scene and what changes would you make to improve it," I came across an interesting point on how our scene is at its current state today. While many people complained that it is too trendy, a lack of unity exists and the people within it are apathetic, most people could not give an answer on how to improve the scene. While I agree with the people that I talked to that there are many assholes that are screwing up things, this is not the sole cause alone. We are all responsible, more or less, for the current state of our scene. From what I have observed, I have found that the HC scene is deteriorating from apathy and boredom.

In order to eliminate this apathy and boredom, we need to rejuvenate the scene with a few missing ingredients. With these missing ingredients added, we can create a better scene for us to enjoy. If we are to make positive progress, there should be changes in the HC scene even if it's into something else. I know the scene sometimes seems dismal, but we are just passing through a phase. Don't be distraught, keep the faith. If positive change is to come, we need to look back at our past successes and failures.

Look at the Punk scene a few years back. The Punk scene basically started in 76', grew rapidly for a few years until it became very trendy and a lot of assholes entered it and started screwing things up (I know this is not the main reason why the Punk era ended, but I am just using this to prove a point). The same thing is apparently happening to the HC scene now. The HC scene has been around for a while and has begun to deteriorate a couple years ago. The apparent cause of this deterioration is that too many people are joining the scene. This is not so, people got tired of the same thing (boredom) and thus became less concerned about the scene (apathy). Personally, I would rather be part of a scene with 20 thousand people that really cared about the scene than be part of one with 20 people that couldn't give shit at all. It doesn't matter how many people are in the scene, it only matters if everyone cares about the scene they belong to. Don't blame the newcomers, remember you were once a newcomer also. These newcomers seem like the cause because they are not "punk" or "hardcore" enough for us. The reason for this is that they are unexperienced with the HC scene. If you see a newcomer, don't reject them, become friends with them (remember unity?), show them what the HC scene is all about. Help them out by introducing them to your friends, take them to shows, make tapes for them, do whatever you can, but don't discourage them from being part of the scene. You can help that person to become a positive part of the scene rather than another negative aspect to be bothered by.

One thing that is missing from the scene is

spontaneity. For example, the old Punk stuff used to be so exciting because you didn't know what to expect from it. A performer jumping off the stage, shaking you around by the shirt, calling you a "lazy asshole" is enough to wake anyone up. Spontaneity made Punk Rock great. After a while the spontaneity dwindled away because Punk Rock became too predictable, therefore boring. The same thing is happening to the HC scene. The HC scene is becoming too predictable, everyone knows what to expect from it. It is becoming boring because there is nothing new to create this spontaneity, new in the terms of doing things different from the norm of the scene.

What ever happened to the DIY (Do It Yourself) attitude. Remember when "punks" spent countless hours making their own clothes to express their individuality. Now a majority of the "punks" I see wear t-shirts with factory prints probably purchased for $12 from some "punk" shop. Why don't the "punks" help the scene they say they belong to. A large portion of the punks within this scene sit around idly, content to pay $9 or more for a show with a few bands and then complain afterwards that they've been ripped off because they paid too much, the bands sucked or didn't show up. Or even worse, they didn't complain at all and accepted this as the way the "scene" should be. If you find yourself in this situation, do something about it, organize your own shows or get a few friends together and start a band. If you feel that your scene needs a better way to transfer information, like shows, protests, whatever, make fliers or publish a fanzine. If you think a lot of the records out now suck, find bands that you like and start your own independent label. Don't sit around expecting others to do stuff for you, get out and do something that you like to do to help out, whether you are happy or not with the scene. Just imagine if everyone did a little something to help out, think of all the great bands, shows, fanzines, etc., that would result from this situation.

I'm not writing this letter to preach to you by saying that this what you have to do, I just wish you would view these suggestions with an open mind and consider the possibilities. Remember, what we belong to is an alternative, we have no limitions, no boundaries, no standards. We can do whatever we want. What we have here has potential, so let's create something exciting instead of letting it be sucked under by the mighty toilet bowl of society. I don't mean to sound negative, but something needs to be done to create a scene that we all can be very proud of. Although some of the things I mentioned above do exist with us today, you have to look very carefully to find them, therefore, I would like to thank the people who exercise these to keep the scene vibrant. While I have found that many people agree with what I have mentioned, there are probably many others that don't agree with me. If you don't agree or have further suggestions write me or to Max RnR. Thanx for your time and let's change the world together.
Brian Damage/ Daily Survival Zine/ POB 3144/ El Macero CA, 95618

Dear MRR and readers:

I would like to address a train of thought that has existed in the past, but is currently enjoying an explosion in a lot of scenes. It's this notion of being "yourself". I've been reading letters from a lot of people, and interviews with bands recently, that punk is just "being yourself". This is a bunch of bullshit! I mean, I'm sitting in class, listening to these three guys with long hair, pentogram necklaces and S.O.D. shirts talking about hte latest Nightmare on Elm Street movie and the part where this Freddy guy says "hey, let's get high" and I say "yeah, that was neat."

Soon, this conversation dies down, so I say "Hey, what do you think of Ollie North?" One guy says "I don't know," another says "who cares" and the third says "that dude's bad, he's got balls! He made those senator dudes look so stupid!" The conversation soon turns to Camaros, so I leave. Here's three people who live for right-wing politics, fast-ugly cars, women with big tits and Marlboros. They're being themselves. Does that make them punks? Of course punk is being yourself, but only if being yourself is being a punk. Do you follow me?

Punk is caring not just for yourself, but for the world as a whole. It's also a radical style of dress. I understand that, due to our society, we all have to work. So when you go to work, put on some pants with no holes, take out your ear/ nose rings, and lay your hair down. But when you're not working, sport your boots and your earrings. So go on! Spike your hair, take your stand against all the wrongs in the world, have fun, and be proud that you are part of the greatest cultural revolution ever, PUNK! I don't know if you'll publish this (I don't know if I got my point across correctly) but I hope you do, because it's something I think a lot of people need to think about. Oh, and to ARWE in Mayfield, don't worry. As long as people like us are around, Punk is NOT dead! Thanx. Anarchy and peace. "punk" Chris/ 3969 Maricopa Drive/ Santa Barbara, CA 93110

P.S. I would appreciate letters from other punx anywhere, to exchange fliers, pictures, etc... (especially Europe!) so please write, anyone.

An Open Letter To All Punks:

I've sat on my can and brooded like some damn politician over this thing for long enough. There is a rapidly growing threat to the vitality and integrity of the so-called Punk movement and it's time someone addressed it! What is the worst thing about this threat is that it comes not from the PMRC, Ronny Raygun, or Nazi skinheads, but from our very selves. Furthermore, this challenge is so subtle, so insidious, and so discreet that I know a lot of you probably haven't even noticed it yet. However, before I go on about this strange and terrible spectre which I have conjured up, let me first review some of what I feel has always been a major theme of Punk.

Certainly everyone reading this has their own personal definition of exactly what constitutes this thing we call Punk, and it would be incredibly presumptuous of me to attempt to present a conclusive definition of "The Meaning of Punk". Even so, though, there are certain elements of Punk which I believe almost everyone would agree upon. One of these aspects - and, now that I think about it, perhaps the only aspect - is rebellion. Everyone who gets involved in Punk is usually prompted by some form of rebellion, be it against parents, authorities, or the whole system itself. In fact, even those who may not be motivated by direct rebellion will be seen as rebellious via their association with other Punks. Thus, rebellion assumes an undeniable role in Punk, so now what? Well, this is exactly where the current problem lies, punk is fast becoming about as rebellious as Pat Boone!

Now you're thinking "Wait a minute, has this guy lost his mind? I'm as much of a rebel as I've ever been!" And I say to you that this is all part of the problem. Attending Punk gigs regularly, reading your monthly MRR and sneering at people on this subway when they look at you funny do not constitute being a rebel. Nor does skating down the sidewalk scaring the hell out of pedestrians or refusing a drink because you want to stay "straight and alert". The burden of true rebellion is much heavier than that, it involves a responsibility to be critical of your environment at all times. When was the last time you paused to ponder on the pathetic state of the world today? How long has it been since you sat down and considered the fact that the largest power in the Western Hemisphere is being run by a government that is riddled with corruption? Has it even occured to you that in the "land of equal opportunity", the vast majority of the available wealth is controlled by a very small minority? These are all things which should be of profound concern to everybody, yet they aren't even considered by most of us "rebels".

So now the question arises as to what one person can do, and the answer is not a Hell of a lot. However, as a gent by the name of Arlo Guthrie pointed out some twenty years ago, if enough people start doing something it can become a true movement. Thus, if you start to take an interest in, and talk about, the problems and the wrongs in this world, maybe this concern will mushroom until it actually means something in the 'scene'. Moreover, maybe, just maybe, even people outside of Punk will take notice and want to discuss it with their friends. And so on, and so on and... well, you get the point.

The bottom line of what I'm trying so desperately to explain is that Punk itself means nothing on its own. What is needed to make it into the movement which it is reputed to be is a renewed commitment to presenting an <u>alternative</u> to the existing society, not a mirror of it. This means a return to addressing societal concerns (and not just in lyrics, the elimination of Punk 'rock stars' with their minimum guarantees and their 'living off their art', and an end to the myriad of convenient excuses which Punks have been using to justify their apathy towards their surroundings, both inside and outside the 'scene'. It will also require a serious change of attitude for a lot of people out there who have long since lost track of what Punk was supposed to be about. If punk is going to be a business, then let's admit that and let down to the proper marketing of it. But if it's going to be an alternative, then let's make it one that really counts below the surface. For, if we don't make this choice soon, someone else will make it for us later.
Steve Beaumont/ 93 Russett Ave/ Toronto, Ontario, Can M6H 3M4

Dear MRR

I just want to say 2 things. I went to Murphreesboro TN a couple of weeks ago to an Anti Klan Rally. What I saw sickened and dismayed me. There were 10-yr-olds wearing full Klan garb and proud parents waving confederate flags. In their eyes was an ignorant defiance to all the protesters chanting at them. To top it all off marching with them was a skin with rolled up levi's and cherry red Doc's. I felt like crying or fighting. The emotions just welled up as I watch these pathetically ignorant people march by. I hope people realize that the Klan is real and the sickening disease of racism is still alive, not just with the Klan but with rich yuppies as well. It's everywhere so fight it. Seeing the Klan really opened my eyes.

Next I want to talk about Punk. Not just the music but the individuals who make it up. KFor me it's 3 years of my life I love. I still get a kick out of seeing a person with a mohawk. But it's more than that. It's an attitude. It says that something here is just not right. It's an alternative way of living. Punks may not change society but they stand as glaring examples of people who don't fit in. It makes people uncomfortable and threatens their neat rank and file existence. Sure some change and go their separate ways. But I'm amazed at all the little ones that crop up and carry on the movement. I feel good today to know that tho I may sell out some kids will take my place, who dyes his hair and says I'm not going to take this shit any more. I wish I could define it but I'm glad that punk is still around.
Herb Rieth/ 837 Kendall Dr/ Nashville, TN 37209

P.S. <u>Punk's Not Dead</u>

P.P.S. For Die Vixers EP's send $2 to the above address.

Dear MRR:

For all you people who are into playing the Falwell game, here's another right-winged religious group you can call up. Herald of Truth (1-800-672-2800). Ask them for the free tape "Amazing Grace" (great for recording over) and the book "Can I Be Forgiven." Order as many times as you want (1 for all your friends too!). Remember, these religious fanatics threaten our way of life (maybe life itself?) by supporting and advocating that freedom of press and freedom of speech be disposed of. (If it doesn't fit their own pigeon-holed ideas). They support politicians like Sen. Sam Nunn (D), who is head of the Senate Armed Services Committee. Well, ol' Sam thinks "It was a mistake to abolish the draft" and wants Congress to consider "some type of compulsory service." Seems 18-20-year-old recruits are few and not where they used to be

and maybe ol' Sam thinks he can put the fear of God in us when we march off to boot camp. Plus, with the '88 elections comin' up, he probably wants to make the democrats look just like some war-monger Republicans (which they already are). If you're reading this and saying "who gives a fuck," well, you'll probably start givin' a fuck if you're some corporate meat-puppet down in Central America. So, give a fuck now—get off your asses and out on the streets and demonstrate. It'll be a lot easier reaching Sen. Nunn here, than down in Nicarauga. Fuck the system—they can't have me.

Jeff Arnold/ U-347/ D-19395/ P.O. Box 2000/ Vacaville, CA 95696

Dear MRR,

Dean Tetreault is 20 years old an lives in Middleboro, Mass., a town of 18,000 located roughly between Boston and Providence, R.I.. For the past 3 years Dean has self-published and distributed collections of his writings and clip art among his friends and along alternative channels. His work has seen print in an assortment of publications including Suburban Voice, Complex Truth, Nightmares of Reason and Alternative Fiction and Poetry. Occasionally reminiscent of the works of Henry Rollins and Steve Albini (Big Black), at his best Dean brings forth powerful and distrubing imagery from subconscious depths which many people would prefer not to acknowledge within themselves.

On July 7th 1987 Dean was visited at home by Detective Gerald Thayer of the Middleboro Police Department and was warned that he was under investigation pending charges of distributing pornography to minors. The chap-books Faithless and #6/Less Is Better had been brought to Detective Thayer's attention by the mother of a 16 year old Middleboro youth, who had found the books in her son's room upon his running away from home.

The detective made a great show of disgust while leafing through the books in the presence of Dean and his parents, who up until that time had no knowledge of Dean's writings. Detective Thayer stated that Dean would be prosecuted if his department received another complaint or if the woman pressed charges. Elsewhere at this time the mother of the runaway youth declared her intentions to take Dean to court, characterizing him as a "Psychopathic Flesheater" (most likely referring to the cover of #6/Less Is Better).

Although Dean was told the police would be contacting him "in a day or two", the investigation lasted over a week. Finally, after a meeting between Detective Thayer and Dean's father, Dean was informed that he would not be prosecuted with the condition that he stop distributing his writings. (Please note: the wording was not "stop distributing to minors" but "stop distributing," period. So much for the First Amendment.)

A possible factor in the decision not to prosecute Dean was the extreme lack of credibility on the part of the woman who had brought Dean's books to the police. While the investigation was going on, the woman confronted an adult friend of the runaway and threatened to "cut (his) dick off with a dull knife" (this from someone who called Dean "Psychopathic"). As for the runaway, he was committed to a mental institution in absentia by his mother, and has yet to be found as of this writing.

So in this instance, the prattlings of the Middleboro police department were so much sound and fury, signifying nothing. While Dean has no intention of giving up writing, his future publications will bear a disclaimer stating "not intended for minors" or words to that effect. Dean's next project will be a professionally bound collection with the tentative title of Blade Barrier, to be released by Primal Publishing in early 1988. Information on this and other writings by Dean can be had by writing to Dean Tetreault/ 7-1/2 West St/ Middleboro, MA 02346.

Thanks, Larry Boyd, and Heidi Manzer/ SubVox Information Network

Dear M.R.R. readers,

This letter pertains to an LP which I ordered from Ax/ction records. I've ordered lots of stuff from Ax/ction in the past and I've always been very satisfied with the music I received and the service those guys give. They always enclose a note thanking me for the order and usually throw in a bunch of flyers, art, Garbage Pail Kids stickers and stuff like that. So the Ax/ction guys are great as far as I can tell and I don't want to slag them personally!

Anyways, they sent me the Too Cool For Rock+Roll LP by the Impotent Sea Snakes today. While listening to it I discovered that it contained the most imbecilic, vacuous, racist bullshit I've ever had the misfortune of hearing. I won't elaborate further as the enclosed lyrics speak for their own retardation.

I'd really like to know why a cool company like Ax/ction would distribute shit like this! I honestly don't think they share the racial views of this band, but fuck, when you distribute their racist shit for them you consent to it! Ax/ction guys: why help assholes like the Impotent Sea Snakes when you're in a position where you can hurt them?

Please don't support the Impotent Sea Snakes! They are obviously moronic assholes who embody the bad aspects of our world! If you are just dying to hear the album, don't send them your money, send me a tape comprende?

Buy some of Ax/ctions great stuff! and when you do, ask them to drop shit like Too Cool For Rock+Roll! Peace/Love/Equality,
Tim Boelter / 75 Woodacre Dr. / Carmel, IN 46032

Missing Link

Abraham Lincoln, what a goddamn fool
Let the niggers go free, and now they want to rule
I never understood it cause it never made sense
Why they drive big cars when they can't pay rents
Let me tell you, Jesse Jackson,
If they'd have given you that crown
Me, mother fucker, would have shot you down

When you sing about niggers, you better make it funky
But I'll be damned if I'll serve a monkey
Put the prehistoric man
In the garbage can
We ain't got time for this shit
As monkey king Jackson made a dent
But not goddamn president
So let's send the slaves
Back to the caves
Cause the White House needs some wit

Chorus: They look like shit and stink
They can't sing, talk, or think
They resemble baboons
So we call them coons
Niggers are the missing link
Evolution's answer's on the brink
The solution is alive we think
Their smells and shapes
Prove they came from the apes
Niggers are the missing link

You say black's beautiful,
well I've done my part
I just shit out a work of art
Let me tell you what to do
Jiggaboo
Make love to my defecation
Now I really don't hate those fuckers
Every home should own a spear chucker
So let's take those jerks
And make them work
Cause they're leaching off our nation
Chorus

Hello MR&R,

I am writing to you in hopes of giving some shows for the small scene here on the coast of South Carolina/Georgia.I live on Hilton Head Island. To give you an idea of the mentality of the place in which I live, picture a placed designed as a hedonist utopia for the suburban upper middle class. The place is built around commercial subdivisions called "plantations". Unlike the historic southern plantations there are few black folk to be seen (with only a little menial labor to be done , as compared with the historic model , most could be dispensed with). If there should be any question as to who is welcome and who is not , there is a guard gate at the entrance to each one. There are two major types of people that are attracted to this place (very few people , like myself , grew up here). The first is the retiree who has come to this wonderful place to die. They clog up the roads and run the government even though they are a minority. The second are the hedonists who sit there ass on the beach and don't care. Savannah , an hour away , is a little better because it is not an elephant's graveyard. It is run by the traditional southern 'old boy' network and has the same police force mentality that is common on the south.

There are few shows so Al Hurde, Mark 'Lumpy' Sherwood and myself are throwing shows. The last one (the second in a year) was Government Issue and Vacant Lot. C.O.C. were supposed to show up but they had a fuck up with their booking agent. It was held at the American Legion Hall. The Legionnaires were 500% cooler than I expected them to be .They thought that the fucked up hair and makeup "was a hoot". Nothing got broken thanks to the skinhead (left skin) security force, so we can use the hall again. We lost some money but not enough to cry about , besides I had fun.

The point (and isn't it about time this letter had one) is if you are want to play Savannah , want fliers, or just want to say hi write me. I need to know if there are any real people out there . Scott Corkern, Abattoir Productions/ Box 5340/ Hilton Head Is, SC 29938

Touring Bands:

If you're planning to play the Northern East Coast, don't skip Worcester. Right now there's an active community center that I'm doing shows at. Soon there could be a club, who knows?

Bands that have played include: Uniform Choice, Kingface, No FX, Creeps, 76% Uncertain, and more. Pay varies with turn-out, but the average is about $150 for an out-of-state band. Door price is usually around 4 bucks for 3 bands.

Write for more info—Brett Ackerman/ 2 Baypath Dr./ Boy/ Stow, MA 01505. Call before 10:30 (617) 869-2429.

P.S.—If you'd like to know why you shouldn't eat murdered animals, write.

Dear MRR and Readers:

Just a couple of apologies we owe to people. First, we would like to apologize to the people in Connecticut, Vermont, Virginia, S. Carolina, Little Rock and Texas for cancelling our shows. We had some problems amongst ourselves, problems that we couldn't get worked out on the road. We especially apologize to the ones who set up our shows in these places. It's a lot of work to set up a show, and we really do appreciate it! The band is still together, and maybe we can make up those tour dates we missed soon!

Secondly, an apology is due from me for a poor generalization I made in the Rockies Scene Report in MRR #51. I said that all skinheads were "potatoheads" because of the fights they started at shows. Not all of the skinheads start fights at shows, and not all people who do start fights are skinheads. What I meant to say is that anyone who goes to a show solely to fight is a "potatohead" - to put it very mildly.

I hope this clears things up. Peace,
Kevin Vulture/ Dead Silence/ P.O. Box 7206/ Boulder, CO 80306.

P.S.—Thanks to all of you who helped us on tour - putting on shows, putting us up, or putting up with us! We'll go into more detail in our next release.

Dear MRR,

Just a note to ask if you could print the following names. We would appreciate it if the following people would contact Alternative Tentacles Records/ P.O. Box 11458/ S.F., CA 94101: Margaret Johnson, Michael Cicchi, Mandingo

Scuzbay, Stan Wabik, Greg Wright, Luis Tames, Mary Albanese, Doug Coron, Robert Geffany, Matt Ritchert, Eric Jurasas, Leon Barba, Mike Lewis, Joseph Kennedy, Alex & Carolyn, Sarah in San Diego, Brad Bennet, Luis Aranibar, Steve Bryan, Brian Byrne, Mike Neville, Chris Lawson. Thanks much, little rosebuds. ATR

Dear MRR,

I am writing this letter to tell you (and your readers) about a recent mail-order experience I had. On January 5th, 1987, I ordered PEACH OF IMMORTALITY's REM Is Air Supply LP. Shortly afterwards (a month?), I received a card saying that my order would be delayed due to the reorganization of the record label (Adult Contemporary Records) on computer. And so I waited... and waited... and waited some more. Finally, I decided to write them back and ask what was happening with my order (unfortunately, I can't remember the exact date I wrote them back, but it was a few months after I'd received the card). Again, I waited for a reply... and waited, etc.

So, I sent them a final letter on June 30th (after a six month wait) saying that if I didn't get a reply from them within 4 weeks (sufficient time to reply), I was going to write to every fanzine I could think of that would print a letter like this one. Well, it's been five weeks since I sent out that letter, and still no reply. I hope this letter (if printed) will cause them to sit up and reply, either to me personally or your magazine. I absolutely won't stand for being ripped off, and I thought I'd let other people know about this situation, so they wouldn't order from Adult Contemporary and make the same mistake I did. Generally, 99% of the time I order product through the mail, I get a swift reply with no hassles. Mail-order is a great way of receiving records, zines etc. and I strongly recommend people get into it. It's great getting packages in your mailbox! But, once in a while, you're bound to run into assholes (like the above) who couldn't care less about their customers and expect their customers to sit back and not complain. Well, I'm complaining and I'd like a reply from Adult Contemporary now. Thanks to you (MRR) if you decide to print this letter. Your help will be greatly appreciated. Yours, Creighton Hoopalo/ 11538-89 St/ Edmonton, Alberta/ T5B 3T9 Canada

Dear MRR and Indie Zine Editors In Particular:

I've noticed that recently there has been a real surge of support for zines across the continent. MRR is devoting more space to zine cataloguing and other zines are popping up everywhere. Personally, I think that this new wave of enthusiasm in pulp is a good thing and I would like to offer a solution to a problem that all zine editors face: material.

I want to start an information trading service in my humble suburban abode. Through this service, anyone with a pen and some stamps can get info and material required to produce a quality fanzine. The system will work like this: you, as a zine editor, would take your best piece(s) of work (articles, interviews, stories, etc.) and mail them to me with a short blurb telling me where you distribute, what type of zine you are running and what sort of information you would like in return. When I receive your contribution, I will save it to re-distribute to someone else at a later date, and then mail to you in return a piece that comes as close to your description as possible. I will not mail the same piece of info to two different zines in the same distribution area, so it is very important that you list all areas where you are selling your publication.

Another possible use for this service is increased circulation. I could try to match two zines in different areas of the continent and they could then mail a certian ppd. cover price value amount of zine to each other (i.e., one editor mails $30 of zines to another, and the second mails $30 of his/her zines back. This way, there would be no need to mail money back and forth, everyone would just keep the revenue from what they sold. This system of distribution would not only increase the individual zine's circulation, thus keeping the printing cost low, but would also make for a good variety of pulp reading in the individual zine. (As a matter of fact, right now I am looking for zine editors to trade volume copies with me so that I can get enough volume printing discounts to keep the unit price low. Anyone who is interested can write me and suggest a dollar value).

I'm sure there are a bunch of you who are thinking that this service will probably undermine the "do it yourself" theory of hardcoredom. To an extent it will, but then again, another great theory of punk stresses the importance of communication. I suppose that there are tradeoffs in all walks of life. However, in order to prevent poseur types from saying something like "hey, I'll just mail some articles form this old, defunct zine to this guy and rake in some new stuff to crank out my own zine with," I'm going to have to insist that all submitted material is original. There's no way I can enforce this, but then again, I wouldn't want to be able to either. Another step that I will take to keep apathetic slackers form using/abusing this info swap meet, is that I will not accept taped interviews. Anyone who sends me a tape to get a written interview in return is not really printing their zine out of love for punk and is more interested in escaping the chore of transcribing. All interviews must be transcribed and typed so that I can read them. This may seem like a pain to do, but you will get a piece of typed, legible work in return. In short: give into the pool what you want to take out of it!

Also, I am going to have to ask that no one send in art work since it does not photocopy well and I want to be able to keep a copy in my files so that I can mail out pieces more than once.

I want this to be a free service, but unfortunately, since postage from the great white north to the U.S. is steep, I'm going to have to ask that users please mail an SASE or stamps, or if you live in the States (which you probably do), 37 cents U.S. or 42 cents CDN. Also, please, don't mail me originals, keep those for yourself. Till then, stay cynical, stay straight.
Grant Horwood/ 8907 Bayridge Dr. SW/ Calgary, Alta, CDN T2V 3M9.

P.S.—This service, incidentally, is called the "Service for Worldwide Amateur Publisher's Information Trade," or SWAPIT. Boy, I love anagrams. . .

Dear MRR,

I know that lots of people who have a lot more to say than me want to be in your letter section but please print mine as soon as possible. I need help. I did a stupid thing. I joined the army. I'm 20 from Sacramento, CA & I'm not "punk". I like alternative music - but I don't dress or act anything. I'm really scared. I don't really want to go. Maybe if other people could write me we could all figure a way out of this mess that I got myself into. My life was real fucked up - so I joined. Please anybody write me if you can give me any ideas, support friendship or anything.
Sharyl Lindsay/ P.O. Box 876/ Sacramento, CA 95804

P.S. I'm supposed to leave Dec. 1, 1987 so hurry.

Dear MRR & Readers,

B. Lenin of M.D.L. here. Just a short letter to let you know of our new address. It is: M.D.L./ Lenin Comps./ P.O. Box 1562/ Ellensburg, WA 98926

P.S. Walter, where did you come up with 503-1/2 W. Beaver/ State College PA? MRR 51

Dear MR&R & N.Y. "Peoples",

This letter is in response to the letter Dan Lilker from Nuclear Assault had in the April '87 issue. I agree with him that not all crossover lyrics are worthless shit. In fact, some are very good. But Danny boy, music is just part of it.

There is no bright side to going to a N.Y. show. True, the crossover kids are very rarely seen at CBGB's or the Pyramid Club; But, L'Amour in Brooklyn is another story. About once, maybe twice 'per' month they feature 3 hardcore bands with a thrash band headlining. These fuckin' crossover kids who think S.O.D. is the only hardcore band around should stay far away from the stage when real hardcore bands like Token Entry or Damage take the stage. These kids kick, punch, and vulgarly shove us whhen we're getting into the music and slamming the right way. Dan, face-it, L'Amour & the Ritz (sometimes) are now nothing but "football" games!! It does not matter how great your lyrics are, because for over a year these jerkoffs have been totally exploiting the N.Y. scene via killing each other at shows and writing "MOSH HARD" under their Twisted Sister patches. What's this "world" coming to?
Nick The Yak/ 27 Hillcrest St/ Staten Island, NY 10308

Dear MRR:

I'm writing in response to the response to the interview with Bulimia Banquet in issue #50.

To begin with, the opinions formulated in the interview were not expressly the opinions of the entire band. S.O.D. and even the Mentors just happen to be bands I like to listen to and jam out to. But what's the deal? Again, and in particular, our friend here, Robert Rios, is missing the point. Though the Mentors sport a chauvanistic, sick and macho attitude towards women, they are great musicians. The only sickos I see taking them seriously (lyric-wise) are their pseudo-nazi fans, of which they don't even understand. S.O.D. was a project of which a multi-talented bunch of guys got together to see how much power and ultimate grunge one could compress onto one slab of vinyl. So why were the lyrics taken more seriously than any other band? Those guys were probably laughing through it and still are, especially by such responses. But, hey! Do you ever watch Wally George? And hey, Rios, I'm really glad you're Hispanic and speak English very well, I've found people like you to be a rarity in our bilingual society. I'm not saying it's the Hispanics' fault when voting ballots are in Spanish and English, advertisements, newspapers, etc. accommodate the non-English speaking person in such a way, making it easier not to learn the predominat language. There is no other country in the world that accommodates in this way.

I think it's funny how you can desegrate bands like C.O.C. from S.O.D. Have you ever listened to Skrewdriver? I think you should investigate the more serious white suprematicst, fascist lyrics that some other bands have that really practice what they preach. They are the scary ones. . .

And if you're hoping for a better future - keep dreamin', unless you're ready to get off your butt and do something about it.
Ingrid, Bulimia Banquet/ 320 Maryland #1/ El Segundo, CA 90245

Dear Ingrid,

At a time when there's a resurgence of racist and sexist stupidity in society as a whole, it strikes me as not too funny at all to see bands who play upon those fears to make it. Perhaps if the MENTORS had the brains to figure out their audience, they might have an inkling as to how sick things really are. Pandering to the lowest common denominator, as S.O.D. has done, does not win my respect. It's especially gruesome to see white males, those who suffer the least from society's biases, finding "humor" in it all. My thoughts about people like that are similar to a movie I once saw where this white guy wakes up one day and finds himself black. Nothing like that to change one's "funny" perspective, I'm sure.

As to the U.S. being so "accomodating", I think you'd find countries like Canada, Switzerland, Belgium, Yugoslavia, China, Russia, etc., a lot more so. They all are multi-lingual countries, where people of differing languages and cultures are officially recognized and accepted. I think bilingulaism would be especially appropriate in California, Texas, New Mexico and other border states that were indeed initially Spanish speaking (before we ripped them off), where even the names of the cities (including yours) are in Spanish, and where there's a huge Spanish-speaking population to this day. Florida too would fit in here. It would benefit us all to learn more than one tongue. Tim

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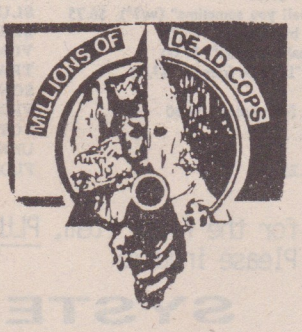

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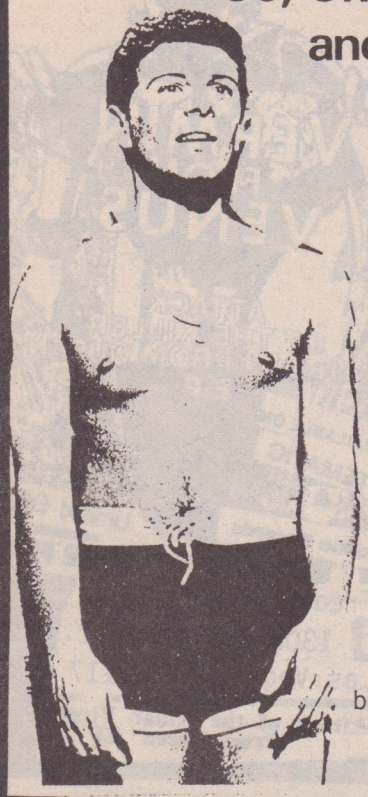

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COLUMNS

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Remember the first time you had the crabs? At first you thought it was just one of those come and go itches — but it didn't go. Then you said, "Ah well, it must be dry skin." So you spread on your freshly bought Lubraderm or A & D lotion. It only got worse. Then you decided to look more closely, spreading the wiry hairs this way and that.

"Only individual unrelated tiny specks of dirt." you thought. "Nothing to worry about."

You picked off a few "dirt specks" and flicked them aside. Day by day, the itching got worse. One day you picked off a dirt speck and it moved on your finger. You tried to pry up another one and it clung tenaciously to your pubes until you scraped it off. You crushed it between your thumbnails, leaving the stain of a tiny splotch of your own blood squeezed out of its body.

Finally it dawned on you that those unrelated harmless tiny specks of dirt weren't so unrelated and harmless after all. Nope, you had a full-fledged case of the crabs.

Yes, you guessed it. I'm waxing metaphorical again. You see, I think we've got us a serious case of the crabs, buckaroos. All most of us can see, however, are individual specks of dirt. Every little group sees its own rights being smashed by the battering rams of "safety," "security," "public welfare," "protection," "health," and hundreds of other excuses. Very few see that the rights of others are being smashed at the same time. In fact, many groups that fight to preserve their own rights simultaneously oppose the rights of others.

In America, we live in a society that's freer than most in the world. The international "World Human Rights Guide" lists the U.S. as number 18 in the world. DENMARK is best. Russia is number 84 and South Yemen is the worst. Unfortunately the guide does not include alcohol, tobacco, sex or military conscription laws in its judgement. Still, I think it's a pretty fair assessment. We are, for the moment, relatively free. Of course, relatively free is not free enough. And things are not getting any better. That great Republican Barry Goldwater said, "Extremism in defense of liberty is no vice!" He was right.

For most of the rest of this column I want to talk about specific groups whose basic ideals I agree with. Yet quite often the members of these groups ignore — or sometimes actively oppose — other groups also fighting for their freedom. Each group sees the loss of its own liberty as an individual speck of dirt to be flicked away, rather than as the louse it is— part of a general case of the crabs. Again, I want to make it clear that I support the basic goals of each of these groups, but I think they are all too narrow minded.

ABATE (chapters in a number of states. Here are a few:) ABATE of Michigan/ Box 1032/ Dearborn MI 48121... ABATE of Pennsylvania/ 402 Vine St/ Cloudersport PA 16915... ABATE of Indiana/ Box 81/ Granger IN 46530... ABATE of North Dakota/ Box 383/ Bismark ND 58502... ABATE of Utah/ Box 520204/ Salt Lake City UT 84152

I don't know what ABATE stands for. What it does, is organize against mandatory helmet and seatbelt laws. They believe it is each individual's right to chose whether or not to protect him/herself and to then choose that means of protection. Most of the members seem to be riders of American made motorcycles. Publications supporting this group, however, seem to be rather conservative when it comes to the rights of other groups, especially homos and foreigners.

ABORTION RIGHTS MOBILIZATION/ 175 Fifth Avenue (814)/ New York NY 10010 (212) 673-2046. They support a woman's right to choose abortion. I have no idea what their stand is on people's other rights. Many abortion supporters, however, have been vocal in supporting pro-censorship groups like *Women Against Pornography*.

ACLU (American Civil Liberties Union)/ 132 West 43 Street/ New York NY 10036/ (212) 944-9800 —The ACLU is usually correct. They take extremely unpopular stances, defending the rights of those both on the left and the right, against the slings and shots of the mandatories and the prohibitions. But these guys seem to have a blind spot when it comes to kids. A few years back a 12 years old Russian came to America to visit his aunt and uncle. When it was time to leave, the kid wanted to stay in America. (He said the ice cream was better here.) His parents wanted him to come home. The ACLU supported the parents and idea that kids are property — sort of like luggage that you take along on a trip and then bring home. Other than this, though, I can't think of another time when the ACLU has been wrong.

AMERICANS FOR RELIGIOUS LIBERTY/ P.O. Box 6656/ Silver Springs MD (301) 598-2447. This group has as its goal "the maintenance of the separation of church and state." They are fighting the Christianization of America. I have no idea of their views on other issues.

AMERICAN LIBRARY ASSOCIATION, INTELLECTUAL FREEDOM COMMITTEE/ 50 East Huron Street/ Chicago IL 60611. This group is dedicated to preserving the right to read without censorship. They don't mention the right to look at pictures, and movies, though.

AMNESTY INTERNATIONAL/ 1 Euston Street/ London WCIX 8DJ, ENGLAND —This is one of the strongest and most important international human rights groups. They seek out and fight for the release of political prisoners all over the world. They are opposed to torture and capital punishment. They are well funded and dedicated. But they also have their problems. They take a very narrow view of "Political Prisoners." Homos, pornographers, and squatters among others do not qualify.

THE BEER INSTITUTE (no address available) Phone: 1-800-33TAXES to register your complaint about the new beer taxes. They'll answer questions at (202) 466-2400. These guys are probably supported by the Brewers Association, but who cares? They're fighting new "sin" taxes, aimed at making alcohol harder to get and more expensive. Thus the poor, the depressed, and the everyday bar drinkers are being penalized, while as far as I know there are no taxes on Yuppie jogging shoes.

CHOICE c/o R.J. Reynolds Tobacco/ P.O. Box 2270l5/ Dallas TX 75222-7015. This is a smokers rights group formed to combat the new anti- smoking puritanism. They publish "Point Of View" newsletter which is free for the asking. From all appearances, their "smokers rights" stand only includes tobacco products.

COYOTE (Call Off Your Old Tired Ethics)/ PO Box 26354/ San Francisco CA 94126 (415) 957-1297. This is the prostitutes union, headed by the ultra-cool Margo St. James. They work for the freedom of "sex workers" to ply their trade. They oppose mandatory VD testing of any kind. Of course, they are also opposed to laws against prostitution. They work for better health care for sex workers. At one of their meetings, (usually closed to non-members) I learned how you can put a condom on a client without his knowing it. Pretty tricky!

D.A.M.M. (Drinkers Against Madd Mothers)/ 1355 Joliet Place/ Detroit MI 48207 (313) 567-2660. This is a drinker's rights organization formed to help combat the coming new prohibition. They fight against mandatory and arbitrary sobriety tests. They are also fighting to halt the laws against happy hours and the raising of the drinking age.

DISABILITY RIGHTS CENTER INC/ 1346 Connecticut Ave NW Suite 1124/ Washington DC 20036 (202) 223-3304. They work for the rights of cripples. These rights include the right to be able to get from one place to another — easy for us; kind of hard for others if the curb doesn't meet the street, or there's a dozen steps to the front door.

EULENSPIEGEL SOCIETY c/o Dramatis Personae Theater/ 25 East 4 Street/ New York NY 10003 (212) 477-6588. This group was named after a fictional character who had to roll a huge rock up and down a series of hills. He was happy when he rolled the rock up, because he could anticipate the relief when he got to the top. He was sad on the way down, because he thought of the pain to come on the way back up. This group started as a masochist's rights organization and now encompasses both sadists and masochists. They are still narrow, however. They, like too many other groups are only concerned with consenting ADULTS. Sorry kids, no freedom for you.

F.A.C.T. (Feminist Anti-Censorship Taskforce) c/o Carole S. Vance, 100 Haven Ave, New York NY 10032 —I've mentioned these people before. They are one of the few feminist groups that is actively opposed to censorship. I don't know their stand with regards to the other groups in this list.

THE FIRST AMENDMENT CENTER FOR THE NEW MEDIA/ The Media Institute, 3017 M Street, Washington DC 20007, (202) 298-7512. The computer has opened up a whole new world of information access. Now, through the phone lines, you can find out information in a quicker more efficient way than ever before. Computer bulletin boards have sprung up like erect penises at a peep show. FLIPSIDE and FACTSHEET 5 both have their own electronic bulletin board systems. The government is proposing legislation to monitor the usage of these systems. They want some of the larger systems to report who is looking at what information and when. It's sort of like having a network of private spies. This group is trying to fight these and other anti free electronic access regulation.

HOME RECORDING RIGHTS COALITION PO Box 33576, 1145 19 Street NW, Washington DC 20033 —This is the group that worked to defeat the tax on blank cassettes. Right now they're trying to get rid of a new microchip that will be placed in Digital Cassette recorders to prevent the taping of CDs— or possibly even vinyl records. Those of us who use tapes to make travelling "best of" cassettes, or just to tape a record so we can hear it in the car, will be out of luck if the major labels have their way. The H.R.R.C. is fighting this.

THE MADNESS NETWORK/ PO Box 684/ San Francisco CA 94101 —Members of this group are mostly former mental patients who've been put through more "mandatory" than half the population of Siberia. They are opposed to all forms of forced psychiatric treatment.

NAMBLA (North American Man-Boy Love Association), 25-50 89 Street, Jackson Heights, NY (212) 807-8578 —These guys fight for the rights of people to enjoy intergenerational sex. They believe that "consenting" has to include ALL people, not those past an arbitrary age. Yet, they themselves are arbitrary. Why only "North America"? Why only "Man-Boy"? There are other intergenerational possibilities: Woman-Boy, Man-Girl, Woman-Girl. Why ignore them?

NATIONAL COMMITTEE FOR SEXUAL CIVIL LIBERTIES, 18 Ober Road, Princeton NJ 08540, (609) 924-1950. This is another sexual freedom group. It's pro-porn and works for "dismantling the entire structure of criminality and discrimination surrounding private sexual affairs between consenting ADULTS." Again, sorry kids.

NO MORE CENSORSHIP/ PO Box 11458, San Francisco CA 94101. This is the group formed by Biafra and crew after the bust of Alternative Tentacles for a poster included with a DKs record. In a way it's one of the more urgent of the groups, because it deals with people who could end up in jail. There's no question that they deserve support but a few of the public statements bother me. One is "this isn't about pornography, it's about censorship." I guess that means that the questionable poster is not pornographic, and should not be censored. Of course the implication is that if it WERE pornographic, it SHOULD BE censored. But then again, maybe

I'm wrong about what they meant. I'm sure they'll tell me if I am.

NORML (The National Organization To Reform Marijuana Laws), 2001 S. Street NW, Suite 640, Washington DC 20009 (202) 483-5500 —For some reason, most advocates of marijuana reform are opposed to the elimination of laws against other drugs. At one time, there were even reports of pro-marijuana "hit squads" attacking heroin and cocaine dealers. In their defense, NORML works to prevent mandatory drug testing for all drugs.

NRA (National Rifle Assoc.) 1600 Rhode Island Avenue NW, Washington DC 20036 — This group supports the second amendment, one all too often ignored by the liberal supporters of some of the other groups I've mentioned. The Right to Bear Arms is basic to a free society. It is also one of the most infringed-upon rights in this country. Unfortunately, many members of the NRA seemed to be concerned with this issue alone. They do not support the other rights we should enjoy. Their bumper sticker "Register Communists, Not Guns" is more than a bit selfish. It should read, "Register Nothing!"

RENE GUYON SOCIETY/ 256 S. Robertson Blvd Suite 5020P Beverly Hills CA 90211 —Their literatures states the society "advocates abolishing laws prohibiting sex between a young person and a person more than ten years older." That's a lot better (more inclusive) than the NAMBLA stand. Still, I think that "more than ten years" is kind of arbitrary. The goal should be ANYBODY WHO WANTS TO. That simple. I've heard of a group in Holland called THE PEDEAPHILES INFORMATION EXCHANGE that seems to be more open then either NAMBLA or the RENE GUYON SOCIETY. I don't have an address for them, so I'd appreciate any help from Dutch readers on this matter.

WORLD PRESS FREEDOM COMMITTEE/ 116 Sunrise Valley Drive Reston VA 22091. This is an international group that works against all state-owned/controlled media.

Of course there are plenty of other civil liberties groups. Each one scratching at its own little piece of dirt and— for the most part— ignoring the rest of the lice population. This is where you come in. Look over this list and pick one or two of these clubs. Join, work with them, help them out and open them up. Make sure the office of the ACLU building is wheelchair accessible. Suggest that the kiddie lovers might feel safer if they bought a gun. Remind the smokers that there are other drug users who have as much right to their drugs as the tobacco and marijuana users have to theirs.

Finally, if you really want to be free, then you have to live free. In 1987, drinking a bottle of beer, smoking a joint, refusing a piss test, or riding a motorcycle without a helmet does more to fight the new puritan repression than a hundred protest marches. The way things are going, it could be a felony to advocate breaking the law. So I won't. BUT, if it were legal, I'd say go all out. I'd say: Stay drunk. Fuck anyone, anytime. Drink 'til you drop. Don't ever wear a seatbelt or helmet. Refuse lie detector or AIDS tests. If your employer wants to check your piss, let him mop it off the floor.

The mandatory-makers and prohibition-pushers only function on your fear. If you submit to their terrorism, they win. If you live your own life as free as possible, you at least have a chance.

Oh yeah, before I finish, I'd like to know if anyone has the address of the French band: BUTCHER. They sent me a cool demo cassette, but didn't put their address on it.

"Punks, skins and metallers unite!" and "sellout!" are two of the commonest themes occuring in punk, as often illustrated in most zines' letters pages. MRR gets a lot of mail on these topics, and I'd like to air my views while lumping the subjects together.

Unity is wonderful, though most bands don't really specify what it is we're going to unite around. Without any real criteria for what values punks, skins and metallers might have in common, the call for unity is an empty and meaningless one. Same goes for bands who are accused of selling out. What is the basis for making such charges?

For me, the only way I can unite with skins or metallers or any other grouping is behind the simple values espoused in the early punk years: anti-authoritarian/conformist attitudes, non-commercialism, Do-It-Yourself ethic, and a spirit of both criticism and humor. Too many skins seem to gravitate towards authoritarian/conformist movements and behavior in their insecurity. Most metallers haven't a clue about DIY/anti-commercial efforts. And many so-called punks seem to be drawn towards mainstream, selfish business approaches, forsaking their original punk outlook in the name of "practicality". I'd have little possibility of uniting with any of them.

Similarly, my view on what constitutes a "sellout" by bands would be a moving away for them from the DIY "we're in it together" attitude towards traditional commercial, cutthroat business practices: contracts, managers, agents, salaries, guarantees, dressing rooms, top billing, egos, etc. Regardless of musical style, it's the way bands handle their affairs and how they treat others that determines whether I can relate to them or not.

Actually, these values that do bond together the international punk movement were brought up in a conversation with a friend of mine, though not necessarily in such a good light. She felt punk's limitations, both musically and lyrically, are self-defeating and self-righteous, especially when applied to other cultures. For example, she felt that white middle class punks have no right being critical of the values of third world struggles, case in point being MDC's criticism of the Bad Brain's homophobic/sexist attitudes many years ago. In other words, she felt it was a form of cultural imperialism to gauge others' values, based on our Western outlook. Perhaps she has a point, that most punks are born out of Western middle class value systems, and by applying our frame of reference to others' rebellious cultures, we are being chauvanistic.

On the other hand, my outlook was that the problems we face in the middle class of the West are the same problems that the rebels of the Eastern Bloc face. As the East opens up more and more, we're finding out that people there have very similar desires and needs, as well as similar forms of alienation and rebellion. In other words, industrialization brings similar regimentation, conformity, neurosis, and reaction, no matter what the economic system. So, my theory is that I support liberation movements in the Third World, but ones that not only strive for economic independence from colonialism, but also ones that, in the name of economic independence, want to develop their own industrial base. Once industrialization alters those varying cultures, developing an educated middle class that has the leisure time to actually think beyond mere survival, the barriers between us all will lessen considerably. We can see that Russia's youth are just as alienated as ourselves; same goes for Japan, Brazil, Poland, and we will soon find China's youth in the same light. Ultimately, it'll make it a lot harder for governments to convince people that we've got to kill each other.

If we all share the same industrial culture, and similarly suffer the same oppression and alienation, then we will be able to conceive of similar solutions, similar values with which to combat a universal malady. What I fear most is not the "Russian bear", but political movements within countries that exploit people's fears of others and insecurities about the future, driving people away from this international industrial culture, back towards native values of previous times that seem safe. This includes Iran's fundamentalist Shiites, the religious Right in the U.S., the ultra-conservatives in the U.S.S.R. who would like to destroy "glasnost" and Gorbachev.

Punk cannot change the world at this time. Maybe the best we can do is abide by similar values, recognize international alienation, and strengthen grassroots communication on a global level. Perhaps my friend is right, maybe this is a chauvanistic form of cultural imperialism. Or, maybe we've got to hope that the consciousness developed by the process of industrialization has to get spread to the underdeveloped, largely peasant societies before we can have a global outlook, share global problems, and ultimately create global revolution that's not severed by religious and cultural barriers, not stagnated by ideological straightjackets.

Obviously, there are great dangers in cultural homogeneity, as witnessed in a small way by how European punks look, sound and act more and more like American punks. There's no guarantee that a global consciousness can be achieved, and if achieved, that it will be progressive in nature. I welcome any and all readers to write in with their opinions on this very unclear subject.

Now, on to something that's coming a bit more into focus: an update on the Gilman St. Project. First, finances: This July, the warehouse broke even for the first time, a welcome statistic. I think it's mainly due to all the bands on the road as well as kids being able to hang out more. For those months where we don't make ends meet (costs run about $2500 a month), MRR picks up the tab.

Several months ago we began doing flyers, after 3 months of just word-of-mouth advertising. This has helped to some small degree, and was a compromise that the majority of the members wanted. Speaking of members, the whole membership idea has worked pretty well. People regularly volunteer for all the chores, though we wish more would get directly involved, if only to help clean up after shows. But, largely because of the membership concept, we have been able to maintain the type of environment that we want: one that's non-violent, largely fun-loving, but also serious when necessary. There has yet to be a real fight inside, and we've even been able to collectively set the tone for making intimidation itself seem absurd. This has been done non-violently and word has gotten around that people who come to shows looking to hurt, bother or intimidate others aren't welcome.

Bands who've passed through almost always mention that Gilman was one of their few bright spots, that the atmosphere was an inspiration to them, and they wish there was a similar club in their city. So do we, and we hope that visitors will spread the word that it is possible for punks to create a place of their own and maintain the environment they want. That is an important victory.

We've had our share of controversies and dissent, too. Recently, The Feederz played, and Frank Discussion brought in a dead dog and cat and threw them on stage. The fur was flying, and many people that night were outraged, some even going to the press, SPCA, etc. We held many meetings to discuss the issues raised: animal rights, the role of art, health issues, etc. The process was democratic, and despite the wide range of reactions to the Feederz, people dealt with it all intelligently and diligently. For me, this too was a great victory, that punk can still incite argument, ferment, discusion, and that reality and music can meet.

All in all, the project is much more heartening than I had expected by this point, spawning lots of local bands and a regional feeling of solidarity amongst many people who care. The drinkers sometimes hang out nearby and bring down heat on us, but the police have been very cooperative, and I think we've been able to convince most of the problem causers to leave the area.

There are still many aspects that need more development, especially in the realm of intellectual stimulation, but hopefully people will begin to do some planning there too. We have had some plays, a few exhibitions, movies, etc, but a lot more of these kinds of events need to be regularly integrated into the schedule. A surprisingly big hit was the installation of a basketball hoop, causing a vegan-vegetarian-smoker-carnivore-druggie tournament on the 4th of July. Everyone seems to shoot a few hoops at one point or another throughout shows, a sort of zen/spastic therapy.

While the punk scenes in many areas seem under assault by greedy promoters and parasitic violent assholes, at least there is one place where punks are truly "uniting" to reclaim their scene. I'm sure there are a few other good examples here

in the States, but I hope that the message we're sending out gets received and implemented everywhere else. At a time when attendence is down at shows, violence and racism is up, and record sales decline across the board, it's important to begin the rebuilding process. Fight back!

The first thing a lot of the Germans I met wanted to know was what I thought about German toilets. That seemed like a strange area of interest until I remembered that Mykel Board had once devoted a good part of his column to the subject. I guess they thought all Americans had similar fascinations.

The German punk scene is great, but in a bittersweet sort of way. It's a pleasure to see so many people at shows and in the streets — in some parts of Kreuzberg, in West Berlin, it almost seems like punks are the majority and the normal-looking people are the weirdos. But at the same time I kept being reminded of the early days of hardcore back in California when the scene seemed to be getting bigger by the day, but the drugs, alcohol, and violence that were going to practically destroy it were already making themselves felt in a big way.

Straight edge has not caught on to any extent in Germany except as a joke, and beer, lots of it, is a part of just about all punk rock activities. Trust fanzine's Dolf Hermannstädter's campaign for "Positive Drinking" may have reached some people, but not the ones I saw passed out or pissed off at every gig I went to. And of course there's the handful of emotionally disturbed young men (and an occasional woman) who insist on "ruling the pit" and killing anyone who has the nerve to come near them. Thrashing is definitely more brutal here, but then the Germans tend to go about most things more seriously. Which doesn't explain why they're always laughing. The beer might have something to do with that.

South Germany is like a mini-California scene, with loads of positive punks, bandanas, skateboards, and more American records and zines than I usually see back home. Berlin, on the other hand is more like New York, way heavy with lots of speedcore. Then there's Hamburg, where the European version of ISOCRACY's "Sobcore" is springing up. It's called Bitzcore, and it centers around the fast-rising cult of Oma Hodel. In fact, next time you meet a Hamburger (yep, that's what they're called), put your fist on the side of your head and give a loud "Sieg Hodel."

Meanwhile, back in the USA... Well, I'm really disgusted about this. Can't I even go away for a few months without everything going from bad to worse? When I left, things looked almost positive; it seemed like Reagan might get impeached, and even if he wasn't, it didn't seem like he'd be getting away with too many more of his crackpot mass murder schemes. But what do I come back to? A bunch of goons hopping around shouting "Ollie North for President." Ridiculous, right? Well, most people didn't take Hitler very seriously at first, either.

Speaking of right-wing nonsense, I recently read an interview where the BAD BRAINS were spewing forth some of the most ignorant anti-homosexual rhetoric I've heard since Jerry Falwell got me so mad that I put a shoe through my television set. As evidence for what they were saying, they gave the same bible quotes you'd expect out of any two-bit fundamentalist preacher. All right, so maybe they're great musicians and can do back-flips and all that. But they've also got their heads right up their asses when it comes to the basic human rights of millions of people all over the world. Religious superstition is religious superstition, and Rastafarianism isn't any less stupid, or dangerous, than Christianity, Islam, or any of the rest of the spiritual flimflam games.

One last note: Davy Normal, one of the few people who moves in the same realms of geekiness that I do, asked me if I thought all punks suffered from low self-esteem. Why else would they mutilate their clothes and haircuts so they get laughed at, spit on, and rejected by the "normal" people of the world (of which Davy Normal is definitely not one)? Well, it's probably a case of, "In an insane world the sane man appears insane." Who wants to be accepted by a world that values power and material accumulation over life itself? But at the same time it does a heavy number on your head to spend your life as an outcast. We need each other more than ever, and hey all you weirdos out there, our tribe grows stronger every time you make a friend.

Gardening with Eugene

KKKrap

So the Klu Klux Kunts came back to Greensboro for their first parade in eight years and everyone wants to know what happened, did anyone get killed? National news descended on the town in droves and our society's bloodlust dictated that the massacre that never happened would have gotten a lot more ink than the small rallies that did take place.

I had to wait months to file this report just to let the thoughts simmer. A waste of time on my part — I still feel the same way I did that weekend — kind of surprised a little at the apathy of the community, especially the racists. If there are so many racists in Guilford country, why didn't more of them show support for the Klan? Not stylish? Not necessary to sustain the racist way of life here?

The mayor of Greensboro, John Forbis, was kind of pressured into attending one of the rallies, a pro-inter-racial-anti-Klan rally held in a park in the black part of town. He was uncomfortable with the small crowd, like a comedian who's pissed at the club he's working. But the 800-900 estimated folks at this event certainly outnumbered the 100 or so folks at the Klan march, including demonstators and agitators! For the Klan to draw 100 people in Greensboro, they might as well be a touring rock group on an independent label if they want to draw that small a crowd.

A crowd of about 1000 attended a march held the day before. "This is about as many people as they had at the Chick Corea concert," somebody told me.

The Klan march itself had been announced months before, to give everyone a chance to get steamed up. Which they did. The appropriate response was the first focus of discussion. Threats were hurled at the NCLU for making these marches unstoppable; older liberals stroked their beards, said "racists must be allowed to march" and suggested silent vigils with solemn dignity would be good.

An anti-Klan pro-peace festival was suggested for the Tate Street area to happen at the same time as the Klan march. This has long been the hippie skatepunk college type neighborhood so this felt like a great idea, only the city turned it down because there wouldn't be enough police available to provide security because all the police were going to be down at the Klan rally. (Eh? Marching or providing security?)

Everyone was pissed off by this. Not only is it insulting to have the Klan march in our community, now we don't get to have our cool street fair because the cops are busy with the Klan.

The police were intending to provide a state of the art, SWAT style security show for all of these events. Strangely enough, the vision of multitudes of cops marching precision syle with their weapons made one think some sort of menance threat was in our midst.

Not so. The menace that caused the Klan-Nazi-Commie shoot-out eight years ago was not around. The FBI kept a low profile this time and did not plant their own agitators in the Klan in order to create some violence or pull strings at the police department to allow a shoot-out to take place with no policemen anywhere around.

This time the city itself was able to retain its dignity. It was not yanked and pulled around, human life be damned, to suit the needs of some FBI scheme.

The NAACP was ready to protest, and apparently had to be cooerced into mounting cooperative demonstrations with other, whiter elements in Greensboro. Rumors drifted around of a ban on white performers at the anti-Klan rally. In the end my name and many other white performers wound up on the "approved" list for the rally.

All the events were enjoyable with a feeling of coming together within the small community within the larger community, but you already know all your friends hate the Klan and like to march together with their children and or listen to the music in the sunshine. What I never found out is what the greater community outside the smaller community within the larger community feels about all this.

Here were some typical comments, which didn't exactly enlighten me but provided some clues. And food for thought.

"I hate the Klan but I want to wash my car Sunday and I've been putting it off for weeks. In a way, the Klan wins if they inconvenience me at all this weekend. And if I have to march against them this weekend instead of washing my car, I'll be inconvenienced." This guy stayed home and washed his car.

"The greatest protest is to just not care. So I don't care about it, and I'm not going. The Klan can fuck themselves." This person did wind up going to one anti-Klan event but was probably right about the Klan fucking themselves. No one else would.

I want to go to the Klan march and throw chickenshit at them and see the Klan women and children because that is some kind of really bizarre thing and I wanted to be able to say I've seen it." This person wound up changing her mind and going to the movies. In a way I wish I'd gone to the march and "seen" with my own eyes stuff like the Klan women and children. Doing this was strictly a no-no, because it swelled the attendance at the event and seemed more important. I thought this was unfair, since the event would not have seemed important if the media hadn't given it such a thorough promotion.

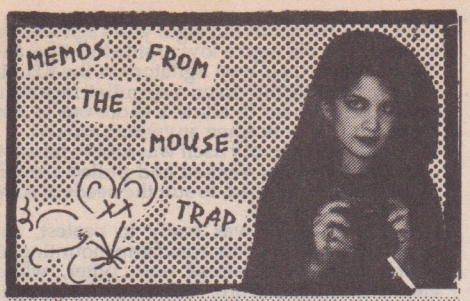
Lots of unanswered questions. Some publications interviewed local Klan members in order to get their insight and allow them a forum for their views. One Klansmen went on an emotional bender about how great it will be when all the blacks go back to Africa "and you don't pull up to a stoplight and hear some nigger listening to nigger music."

No, you'll pull up to a stoplight and you'll hear some white guy listening to "nigger music." And then I hope this bozo who works at a gas station in Shitfuck, North Carolina will be happy.

Some of the local media took the tack that the "new" Klan was better educated, better able to take a role in the community. This would in turn worry others who feel the Klan is becoming a powerful threat. To these people, the idea of washing your car or looking the other way is like letting the Nazis soap swastikas on store windows.

Much of the coverage left the opposite impression: that Klan members are mostly uneducated, backwoods, smalltown, jerkwater ugly-ass wisenheimers whose greatest triumph will no doubt be losing a few teeth in a bar fight or perhaps getting a good deal on a tractor.

They are small specks in the bottom of a melting pot which has already absorbed so much black, brown and yellow that maybe the Klan's worst nightmare is already reality: pure white is gone, gone, gone. Maybe this is the case. Anyway, the Klan came and went, one guy fired a toy gun, a couple of little arrests were made, nobody got hurt, a lot of dull speeches were made by everyone on both sides, most everybody stayed home except a bunch of people like me, and I'm not saying I'm proud. Maybe my natural instinct to "dissent" and "protest" and the fact that I hate the Klan was just used by the greater community as a little diversion.



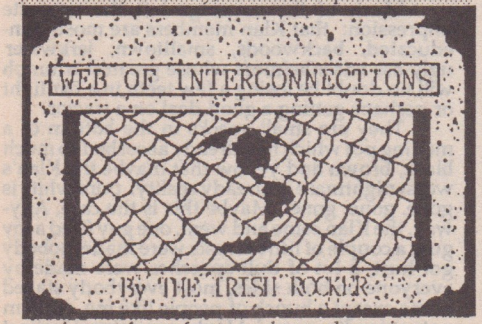
Is everyone enjoying their summer? Anyway, I figure that this is my space, right? And in my space I can say just about anything I want to. But before I go on, I just want to say I visited the Gilman St Project in Berkeley recently. I was very impressed with the way it is run. There isn't any fighting to speak of and everyone was very friendly (Why couldn't we have any place in L.A. like this, at present?). In lieu of this fact, I want to begin my story and plug what I've been doing, and at the same time curse the assholes who may have wrecked it.

I am co-president of a group at Cal State Northridge. The group is called the Loyal Order. We are composed of all kinds of people, mostly punks - but the only prerequisite for the club is an open mind. I have to call us a "club" because that's the only "legal" way the school will let us meet and make use of the facilities it has to offer. We've been around for 3 years on campus, and mostly have kept a low profile for obvious reasons - I wanted to tell the MRR readers sooner, but we hadn't done much till recently. We started to make use of the school's facilities and for a small overhead we started booking shows on campus. We did four in all, and the first featured the Descendents, the second Dr. Know and Final Conflict, a spoken word with Biafra, and most recently, the Adolescents and Blast played. Each show was relatively free of problems - everybody knew not to fuck around or we'd lose the hall. Anyway, except for a few fights, the shows received a lot of positive feedback, the money we made was put into a fund for more shows, a fanzine and a compilation tape.

Nor, for the curse the assholes part. . .Our last show didn't draw as well as we excpected—only about 300 people showed up—but there was no visible tension and not one fight. I thought everything was cool - but the men's bathroom was trashed. I can't believe it!! I don't know who did it, but it was your basic white supremacist bullshit and it had some skinhead graffiti like "US skins" and "666." Guess who is held responsible for the graffiti—not just the Loyal Order but me in particular. The school has now branded me as an undesirable and we've lost the hall. So, shows at the Tapestry Room are probably history, and it sucks because they were really low-priced and enjoyable. The school didn't want us in the first place, and now they have their final excuse to bar us from renting the hall (They say we bring an "undesirable" element onto campus).

The moral to my long and tedious story: you all bitch about no places to play and nowhere to go, you bitch about high door prices and violence...well, we tried to do something positive and some of the same fans that bitch about ticket prices wrecked it for the cool ones. Sorry guys, maybe another time.

P.S. By the way, Walter, keep on rockin'!



A great force of nature, she was becoming a victim of the propaganda machine of her own struggle to build herself up. About her swirled a hurricane and she was its eye. She longed for privacy, but she had murdered privacy, as MacBeth had murdered sleep. Her time was not hers. And her personality was not hers. - Maurice Zolotov- Comments on Marilyn Monroe

Marilyn Monroe allegedly committed suicide from a drug overdose on the 5th of August 1962. Most researchers, including myself, believe Marilyn's death was directly connected to the later deaths of John and Robert F. Kennedy. The 25th anniversary of Marilyn's yet unsolved mysterious death will not be forgotten and her murder will only drive me to work harder in seeking the truth and exposing the atrocities committed by elements of the U.S. establishmnet. May peace be yours, Marilyn Monroe!

The public testimonies of the Iran/Contra scandal have been concluded. In the midst of the political tone of the times, public concensus over the Iran/Contra scandal has resulted in a criminal turned hero-Oliver North. Even after the facts lay wide open, Congress was lied to, laws were ignored that prohibit providing funds for a covert war that has been ruled illegal by the world court, but most repulsive of all was that Ollie's Contras smuggle drugs! A Hero??

In the beginning of the 1930s in Germany, there were many German citizens warning the greater half of the German population about what Hitler and his party would do and had done. Yawning, the majority quickly dismissed these people as being alarmists, paranoid or communists. The book, Mein Kampf, which Hitler had written was widely available and even outlined his plans and so forth. Did that same majority who dismissed those warnings read Mein Kampf? They must not have, because as a result Hitler and his party were voted into power and the rest as the saying goes, is history. We are supposed to learn from mistakes and take steps to see that they do not occur again. Unfortunately, they are. In the age of the "banana republic", researchers, authors and good journalists have all documented facts about Reagan and many members of his administration. Having yawned too, the greater half of the American population quickly dismissed these people as being communists, liberal trash or conspiracy theorists. Did that same American majority who quickly dismissed those writers as such read the documented facts they published? They must not have and as a result the actor Ronnie was voted into power to play the role of president and the rest is history.

This is why the Iran/Contra scandal can not solely be blamed upon the Reagan administration, but the blame is equally shared by the American public. Ignorance is the strength for fascists like most of the Reaganites to do what True Democracy would never, ever allow! Last but not least, this is worth mentioning, a young republican came up to Benjamin Franklin who had just come out of a meeting that had just formed the U.S. government and asked Mr. Franklin, "So what kind of government have you given us? A republic or a monarchy? Benjamin Franklin replied, "A republic, if you can keep it!"

Continuing The Hidden Shadow Of The Summer Of Love

In the course of pursuing a "truth drug" to be used to obtain information during interrogation, the CIA in the late 1940's had developed two methods.

The first involved narcohypnosis, in which a CIA psychiatrist attempted to induce a trance state after administering a mild sedative. A second technique involved a combination of two different drugs with contradictory effects. A heavy dose of barbiturates was given to knock the subject out, and then he received an injection of a stimulant, usually some type of amphetamine. As he started to come out of a somnambulant state, he would reach a certain ineffable point prior to becoming fully conscious. Described in CIA documents as "the twilight zone," this groggy condition was considered optimal for interrogation.[1]

Many CIA consultants had all agreed these methods were useless. The CIA's determination for such a drug began an expansion of its research program. Code named BLUEBIRD, this CIA project was extemly sensitive and all usual channels of authorization were bypassed:

...the CIA contacted academics and other outside experts who specialized in areas of mutal interest. Liaison was established with the research sections of police departments and criminology laboratories; medical practitioners, professional hypnotists, and psychiatrists were brought on as paid consultants, and various branhes of the military provided assistance. Oftentimes these arrangements involved a cover to conceal the CIA's interest in behavior modification.[2]

From the outset, the CIA's mind control program had an explicit domestic angle. A 'memo dated July 13, 1951, described the Agency's mind-bending efforts as "broad and comprehensive, involving both domestic and overseas activities, and taking into consideration the programs and objectives of other departments, principally the military services." BLUEBIRD activities were designed to create an "exploitable alteration of personality" in selected individuals; specific targets included "potential agents, defectors, refugees, POWs," and a vague category of "others."[3]

In August 1951, the BLUEBIRD code name became operation ARTICHOKE. The CIA were still having little luck in finding the "truth drug." In search for this drug, agents were sent out around the world on a fact iinding mission to gather samples of rare herbs and botanicals. Cocaine and cocaine derivatives were investigated. One cocaine derivative, Procaine, was injected into the frontal lobes of the brain through trephine holes inthe skull of mental patients. But cocaine and its derivatives were rejected. Failure after failure in pursuit of this "truth drug" led the CIA to look into heroin as a possibility.

Not the heroin that ex-Nazi pilots under CIA contract smuggled out of the golden triangle in southeast Asia on CIA proprietary airlines during the late 1940's and early 1950's; nor the heroin that was pumped into America's black and brown ghettos after passing through contraband networks controlled by mobsters who moonlighted as CIA hitmen.

....ARTICHOKE scientists did see possible advantages in heroin as a mind control drug. According to a CIA document dated April Z6, 1952, heroin was "frequently used by police and intelligence officers on a routine basis." The cold turkey theory of interrogation: CIA operatives determined that heroin and other habit forming substances "can be useful in reverse because of the stresses produced when they are withdrawn, from those who are addicted to their use."[4]

The CIA began testing LSD and had promising results. Problems had arisen though, LSD did not live up to the CIA's original expectations. The CIA's confusion about LSD went from being a truth serum to a lie serum and then for a while they didn't know. LSD proved to be a significant breakthrough and the CIA had no plans to give up on this powerful drug. The agency released its plans about a truth drug and posed the question on how LSD could be used.

ACID RESEARCH

Funding individuals in the private sector on LSD research was promptly initiated by the CIA. Dr. Max Rinkel, Dr. Paul Hoch, Dr. Louis Joylon West, Dr. Ewen Cameron, Dr Harris Isbell, and Dr. Carl Pfeiifer received this funding and worked as contract employees for the CIA. In gathering intelligence for the CIA on LSD research out of the above list of doctors, Dr. Isbells research is the better example as to the lengths CIA funding was given for results:

Like the Nazi doctors at Dachau, the CIA victimized certain groups of people who were unable to resist: prisoners, mental patients, foreigners, the terminally ill, sexual deviants, ethnic minorities. One project took place at the Addiction Research Center of the US Public Health Service Hospital in Lexington, Kentucky. Lexington was ostensibly a place where heroin addicts could go to shake a habit:.....The patients had their own way of referring to the doctors- "hacks" or "croakers"-who patrolled the premises in military uniforms. The patients of Lexington had no way of knowing that it was one of fifteen penal and mental institutions utilized by the CIA in its super-secret drug development program. To conceal its role the Agency enlisted the aid of the Navy and the National Institutes of Mental Health (NIMH), which served as conduits for channeling money to Dr. Harris lsbells, a gung-ho researach scientist who remained on the CIA payroll for over a decade.

...When the CIA came across a new drug (usually supplied by American pharmaceutical firms) that needed testing, they frequently sent it over to their chief doctor at Lexington, where an ample supply of captive guinea pigs was readily available. Over 800 compounds were farmed out to Isbell, including LSD and a variety of hallucinogens.

GUINEA PIGS OF AMERICA

Operation MK-ULTRA was authorized by CIA director Allen Dulles after Richard Helms, one of the top-ranking members of the "dirty tricks department Clandestine Services) proposed this program. LSD was taken by everyone in the Technical Services Staff (TSS) who would then analyze and write observations down on each other's "tripped out' state:

When they finally learned the hallucinogenic ropes, so to speak, they agreed among themselves to slip LSD into each other's drinks. The target never knew when his turn would come, but as soon as the drug was ingested a TSS colleague would tell him so he could make the necessary preparations-which usually meant taking the rest of the day off. Initially the leaders of MK-ULTRA restricted the surprise acid tests to TSS members, but when this phase had run its course they started dosing other Agency personnel who had never tripped before. Nearly everyone was fair game, and surprise acid trips became something of an occupational hazard among CIA operatives.

An army scientist, Dr. Frank Olson who specialized in biological warfare research unexpectedly was a victim of such a surprise. He had never taken LSD before and his "trip" proved fatal. After sinking into a deep depression, the Agency had sent Dr. Olson to a sanitorium in Rockville, Maryland. November 1953, Dr. Olson was checked into the Statler Hilton under close watch by a CIA agent. While in his room, Dr. Olson jumped through a closed window and fell to his death. Even after this death, dosing unexpected people did not cease. MK-ULTRA director Dr Sidney Gottlieb approved a plan to administer LSD to unwitting American citizens. A narcotics officer for the Federal Narcotics Bureau, George Hunter White (who had once organized experiments on unsupected subjects when marijuana was tested as a possible "truth drug") was chosen for a new program located in Greenwich Villiage, New York. The CIA's [interior decorators] refurnished a rented apartment with two-way mirrors and surveillance equipment which George Hunter White would use as a safehouse. Posing as an artist and seaman, White would lure people back to his apartment and slip LSD into their drinks. White's personal diary contained several references as to the people dosed with LSD, "Gloria gets horrors.... Janet sky high." George Hunter White s was transfered to San Francisco in 1955:

During this period he initiated Operation Midnight Climax, in which drug-addicted prostitutes were hired to pick up men from local bars and bring them back to a CIA-financed bordello. Unknowing customers were treated to drinks laced with LSD while White sat on a portable toilet behind two-way mirrors, sipping martinis and watching every stoned and kinky moment. As payment for their services, the hookers received $100 a night, plus a guarantee from White that he'd intercede on their behalf should they be arrested while plying their trade. In addition to providing data about LSD, Midnight Climax enabled the CIA to learn about the sexual proclivities of those who passed through the safehouse. White's harem of prostitutes became the focal point of an extensive CIA study of how to exploit the art of lovemaking for espionage purposes.

When he wasn't operating a national security whorehouse, White would cruise the streets of San Francisco tracking down drug pushers for the Narcotics Bureau. Sometimes after a tough day on the beat he invited his narc buddies up to one of the safehouses for a little "R & R." Occasionally, they unzipped their inhibitions and partied on the premises—much to the chagrin of the neighbors, who began to complain about men with guns in shoulder straps chasing after women in various states of undress. Needless to say, there was always plenty of dope around, and the feds sampled everything from hashish to LSD.

Operation Midnight Climax abrupty dried up in 1963 when a CIA inspector routinely checking up on TSS operations accidently fell upon this safehouse. The inspector general, John Earman, was outraged and filed a 24 page report on drug and mind control experiments. Richard Helms defended the program saying it was necessary "to keep up with Soviet advances in this field." This familir Cold War rhetoric was in fact untrue. The CIA had no documented facts as to the Soviets pursuing such research in control of an individuals mind. LSD, among other "stable drugs", were used in covert operations such as:

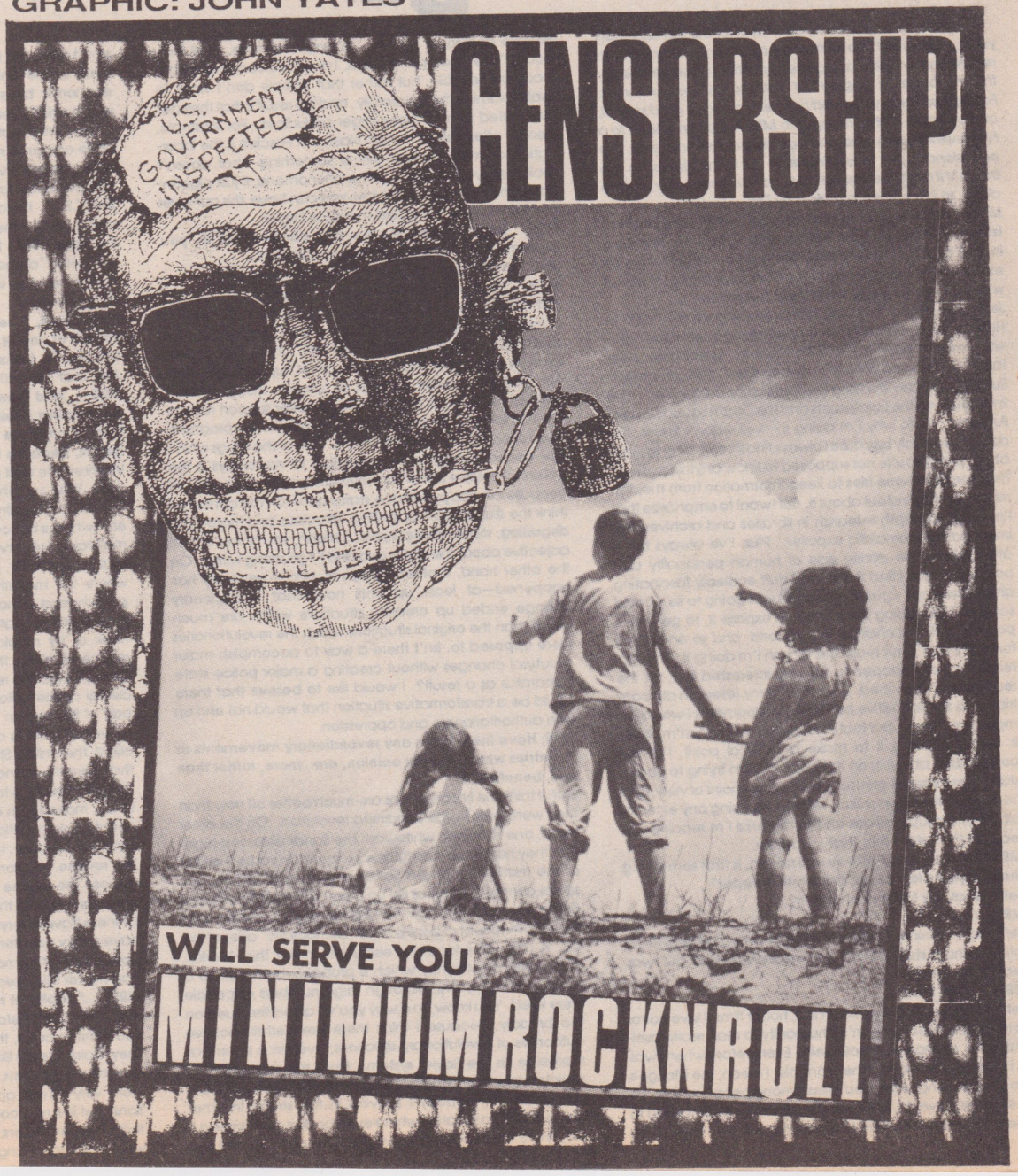
A favorite plan involved slipping P-I (the code name ior LSD when used operationanally) to socialist or left leaning politicians in foreign countries so that they would babble incoherently and discredit themselves in public.

The Hidden Shadow Of The Summer Of Love will continue next issue. Till next month, Peace, Love, Unity and Knowledge!

FOOTNOTES

#1-Martin A. Lee and Bruce Shlain, Acid Dreams (Grove Press, Inc., New York, 1985), pg. 7
#2-Ibid., pg. 9
#3-ibid., pg. 10
#4-Ibid., pg. 12
#5-1bid., pg. 24
#6-1bid., pg. 29
#7-1bid., pg. 32-33
#8-1bid., pg. 35

GRAPHIC: JOHN YATES



? ? ?

What th' fuck!!!!

happened to Jumpin' JEFF Bale

Jeff Bale was a mainstay at MRR for the last umpteen years, starting with the radio show and then becoming both record review editor and general political troublemaker for the zine, as well as "singing" for Warzone and Lennonburger. For the last 2 or so years, Jeff has been going to grad school, and because of that his input to MRR has been limited to a few reviews each issue and part time duties on the air. We occasionally get letters inquiring as to his status, so we thought it might be interesting to do a real interview with the dude, so here goes. Interview by Tim.

MRR: You're in grad school now, and obviously your existence is different from before, when you were involved in MRR and the punk scene. Maybe you could begin by explaining what you are doing now, and then talk about why you are doing it, what your motivation is.

Jeff: Well, what I'm doing now is working on my Ph.D. in History at U.C. Berkeley. I'm specializing in extreme right-wing movements in the 20th Century, specifically neo-fascist groups and terrorist networks since 1945, primarily in Europe. I'm also studying the internationalization of it, the links between the Eurofascists and the Death Squads in Latin America. As to why I'm doing it—well, I don't know...I'm doing it probably because I always find it interesting to learn about things you're not supposed to know anything about. The more someone tries to keep information from me, the more I want to find out about it. But I want to emphasize that I'm doing in-depth research in libraries and archives, not investigative journalistic exposes. Plus, I've always been attracted to the darker side of human personality and behaviour, and I find this kind of stuff endlessly fascinating and interesting. I guess, I mean if I was going to lie, I could say that I was doing this so I could expose it, to generate positive political change in the world and so on and so forth, but that's not really the reason I'm doing it. The real reason is that I happen to be very interested in it, for the reasons I just described. Of course, if my research did contribute to some positive political developments I would be more than happy, but that's not really the reason I'm doing it. I'm not doing it to make a political point, I'm not polemicizing about it; on the contrary, I'm trying to understand these kinds of groups from their own point of view, and from within their own milieu, without imposing any external biases or presuppositions on the material I'm reading—at least, to the extent that that's possible.

MRR: This dark side that you referred to, is that something that, as you grow older, becomes deeper?

Jeff: What, my fascination with it?

MRR: Yes.

Jeff: I don't think so. I mean, ever since I was a kid I was really into this kind of stuff. Not this particular kind of stuff, but I was really interested in. . .

MRR: Horror films...

Jeff: Yeah, well, all the things I like, horror films, I love horror films, and, somehow man's inhumanity to man really fascinates me, strange as it may seem. Even before when I was in history, I was studying the Mongols. I mean, the Mongols don't exactly have the best press among people who study the medieval world, but for some reason I was attracted to them, probably because to everyone else they seemed so horrible and so, in a sense, incomprehensible. I felt they couldn't be incomprehensible. I don't feel such groups are incomprehensible, but rather that people don't want to really examine them carefully, and the result is that they get associated with all these larger prejudices. For example, people often talk as though Nazism or Fascism is the incarnation of metaphysical evil or something—that doesn't really help you understand the phenomena, it just pigeonholes and demonologizes it, so you can have this gut-level hostility towards it and feel morally superior.

MRR: Do you think there's any danger that as you become older and more malevolent that...

Jeff: ...that I become personally more malevolent?

MRR: ...that you could become a fascist?

Jeff: Oh no, no way. Although I've found a lot of elements in fascism that surprised me, and which I find are not that dissimilar to those of the radical left, there are certain aspects of fascism that I would never support, like ultra-nationalism, or those currents of fascistic thought which emphasize biological racism. I could never support racism. But, I think the larger issue concerns revolutionary programs and revolutionary transformations. One of the things which I've become much more suspicious of nowadays is the potential positive benefits of revolutionary change. It's not because I'm happy with the status quo—on the contrary, I think the status quo is appalling, atrocious and thoroughly disgusting, sterile, disreputable...I mean, you name a bad adjective about the status quo and I'll go along with it. On the other hand, it often happens, and it generally has happened—at least up until now—that revolutionary change ended up creating situations which are much worse than the original situations which the revolutionaries were opposed to. Isn't there a way to accomplish major structural changes without creating a major police state apparatus as a result? I would like to believe that there could be a transformative situation that would not end up with authoritarianism and oppression.

MRR: Have there been any revolutionary movements or countries which, in your opinion, are more, rather than less, beneficial?

Jeff: I think the Nicaraguans are much better off now than they were prior to the Sandinista revolution. On the other hand, one shouldn't whitewash the Sandinistas and claim that they have a wonderful open society, because the fact of the matter is that the Sandinistas have a fairly heavy social-control apparatus set up there. But they don't have death squads, systematically kidnapping, murdering and torturing innocent citizens like the "democratic" allies of the U.S. in Latin America (and elsewhere in the Third World). Yugoslavia is a country which is probably better off as a result of Tito's victory, although large numbers of people were killed. You know, in a way you've asked the question too broadly, because I think there are certain positive outcomes of revolutionary situations; even in a system as repressive as the Soviet system. From the standpoint of social programs and things of that nature, obviously people are better off—nobody's starving in the street. In other words, there's a situation where everybody is guaranteed a job, there's a certain minimum standard of living, and you don't have this kind of desperate poverty that you have, even in the United States. But to me, those kinds of economic benefits do not justify the political repression which exists in most communist systems. It's a complicated issue. I think that maybe some of the best transformations have occurred more or less democratically. For example when Allende—who was elected—took over in Chile in 1970 and began to do land reform, before he was overthrown by the C.I.A., it wasn't a revolutionary situation because it didn't involve the armed overthrow of the previously existing state. But I think it's precisely when you have those peaceful, "democratic" transformations that you're more likely to end up with beneficial effects if the superpowers don't interfere.

MRR: Well, it seems that any country which is in the sphere of one of the two superpowers is not going to be allowed to transform in the opposite direction...

Jeff: That's exactly right, that's precisely the problem.

MRR: ...and then that country has the choice of either not making substantive changes or of making revolutionary changes which do have some negative drawbacks, because they must protect against superpower intervention and subversion.

Jeff: Well, yes, the major options which are open to any Third World country within the sphere of the two superpowers—which is basically every Third World country—is to either maintain a subservient economic and political relation with that superpower, and in general that implies a situation where the majority of people are living in conditions of poverty and without real political representation, or, you have a violent "national liberation" struggle which leads, by hook or by crook, to a totalitarianized Marxist-Leninist regime—I mean, this is complicated. For example, when Castro began his revolutionary activities, he didn't have a clearly defined Marxist-Leninist agenda, but nevertheless, part of the reason Third World countries end up that way is...well, if there is a violent overthrow of a United States client, the United States does everything it can to strangle that country economically and to make them suffer, like Reagan has done to the Sandinistas. That's what "they" like to do, make them cry "uncle." So the result is that these countries automatically have to go to the Soviet Union, the other superpower, to get support. The same thing's true in the reverse. Anyone in the Soviet sphere who wants to oppose the regime under which they live, the only place they can go is to the United States—or the Chinese. The Chinese have a very interesting role in this; they, by the way, have a very counter-revolutionary and reactionary foreign policy, something not many people know, and they have had this for thirty years, long before the so-called...

MRR: ..."capitalist roaders" took over.

Jeff: Yeah, long before the bourgeoisification, or whatever you want to call it, that Maoists are fond of talking about. They make it seem like there was a golden age under Mao and the communists. There, as elsewhere, the communists were very cynical and engaged in great power machinations, just like non-communist countries do. The problem is that when revolutionary ideologies are espoused by people who want to change things, they are often firmly and

sincerely believed—prior to the seizure of power. When there is a seizure of power, generally the idealists are the first ones purged, and you end up with just the power maniacs in control. At that point, ideology simply becomes a rationalization to support essentially reactionary activities.

MRR: That happened in Nazi Germany, too.

Jeff: Oh yeah, of course. This is the whole problem, this is why I feel so sceptical now of the possibilities of positive revolutionary change. That's why we're in a problematic situation—the status quo is so horrible, and yet, there's not much reason to have faith in the results of a potential transformation that we can foresee; that's why it's kind of a dilemma.

MRR: All of these examples are of situations in the Third World. How is it different for us, living in the industrial world? What options do we have for change?

Jeff: Well, obviously, one thing which has to be recognized is that in modern industrial states—and let's talk about the Western bloc for the moment, the Soviet bloc we can talk about later if you want, but basically my view of the Soviet bloc is that it's a very repressive, horrendous system. However, I think that in the "free world," in Western Europe and the U.S., it's not often recognized that very elaborate systems of social control exist and that the "freedom" we have is in many ways illusory.

MRR: Wait, the East or the West?

Jeff: The West—but the repression here is not as blatant as in the Eastern bloc. In a sense, one could argue that the systems of social control are vastly more sophisticated in the West—precisely because they are presented beneath a facade of democracy. And when I say facade, I don't mean to say that there is nothing democratic about Western societies. It is true that the democracies are largely formal, but because there is a formal democracy, it leaves certain leeways for groups to press for their own rights. There have actually been changes which have occurred in these systems—not because the people in control wanted them to occur, but because those in power were forced to make concessions to preserve their general position, along with the democratic facade.

MRR: But aren't we seeing that the same is true in the Soviet Union? For example, Jeane Kirkpatrick has advanced this argument that fascist regimes or right-wing dictatorships have a greater likelihood, or potential, of being democratized, than left totalitarian regimes.

Jeff: Kirkpatrick's argument is seriously flawed. But you've confused it by conflating fascist regimes and the kind of traditional right-wing military dictatorships that she was talking about in places like Chile and El Salvador. I'm sure Kirkpatrick would identify genuine fascist regimes—which do not exist anywhere today (despite my incorrect claims, on the back of the Welcome to 1984 L.P.)—as totalitarian, along with communist regimes. And she would be absolutely right to do so, since both exhibit mass mobilizing and social control mechanisms, features that are quite alien to traditional authoritarian systems. The latter are in fact distinct from the former, as she argues, but that doesn't mean they are wide open to "democratization." Neither type of system is truly open to democratization, but authoritarian systems are much weaker from a structural point of view and generally lack a mass base of popular support. They are therefore easier to overthrow and can sometimes be forced by external pressure to erect a democratic facade. On the other hand, they are often more overtly brutal than totalitarian systems precisely because they have made little or no effort to obtain popular support—that's why they have to wage full-scale wars against their own citizens, as in Guatemala. In contrast, within European Russia—although not in Soviet-occupied Eastern Europe or central Asia—it is possible to initiate glasnost precisely because the system of social control is so extensive and effective, at least on the surface.

MRR: Before you said that the forms of social control in the West are more subtle...

Jeff: I wasn't trying to say all countries in the West...

MRR: No, I know, in the industrial countries. But, you're saying that on the one hand this is good because we do have some ways of altering things, but on the other it's bad because it's pernicious.

Jeff: Right. It's more obfuscatory, because what you have is a situation where, if you can get people to believe they're living in a democratic system, even when they have very little influence over decision-making, then that's half the social-control battle right there.

MRR: Right.

Jeff: They're happy that they're free, and so on...

MRR: Right. But it seems to me that all they're doing in the Soviet Union is looking at our example and starting to apply it—more consumer goods, more small-level decision making, attempting to give people the illusion that there's room for creativity, etc. All they're doing is imitating us.

Jeff: Well, yes, to some extent that's true.

MRR: So anyway, whether that's such a disaster...

Jeff: Well, I don't know if it's a disaster. I think that is what they're doing. I think they've recognized that the way they've been ruling the country since, well since the Revolution practically, is no longer suitable to maintain the loyalty of the population and to maintain the economic efficiency of the system over time. So, I don't think these changes have been made because somebody up on top has become this wonderful human being, it's something out of necessity. I think that's something very good for the average Soviet citizen, but time will tell how far it's going to go, to what extent it's going to benefit the people, and how much political freedom there's going to be. I can't believe there's going to be a whole lot of political freedom. There might be more cultural freedom, there might be more economic freedom, but there's not going to be more, you know...

MRR: It will be just like here!

Jeff: In a sense that's true.

MRR: Before we move on, there's one other thing I'd like to question you on, something I believe you're in the process of writing about now, and that's the interesting sorts of links between the extreme right and the extreme left—that they have more similarities than differences, beyond their ideologies. Could you elaborate?

Jeff: Well, yeah, everyone who is a radical and a revolutionary, anyone who is advocating and acting on the basis of a world-transformative ideology, has got to be profoundly alienated from the status quo. You don't search for a messianic transformation of society unless you're very unsatisfied with what exists. I believe there are enormous similarities between fascists and various non-Marxist or unorthodox radical left movements, and on a number of levels. The specific content of the societies they want to create is different, but the psychological end...well, there's a certain attitudinal similarity between them. I would argue that, in a lot of ways, the kinds of fights between fascists and leftists are not really different from the fights between the Spartacists and the Revolutionary Communist Party. In a sense, what we're dealing with is two sectarian revolutionary groups who have different visions of, not only the ideal society, but how to get there. The result is that, on the one hand they have a much closer bond with one another than they do with any moderates, yet on the other hand, they're the most bitter enemies.

MRR: Apparently, some of these groups have begun to realize this themselves, right? I mean, there have been overtures from the extreme right to the extreme left in some European countries...a call for Maoist/Nazi unity.

Jeff: Yes, there have been. The difficult question to answer is to what extent they're genuine and to what extent they're part of an elaborate attempt at manipulation. This is an issue which has recently come up, and some people have written articles about it. Some are emphasizing this collusion notion—that there are really a lot of similarities between the ideolgies and the attitudes of radical leftists and radical fascists, a kind of ideological convergence or parallelism which leads them to band together against a common enemy, especially the common enemy, the bourgeois state. Then there are others—mainly leftists, I have to say—who argue that fascists can't be revolutionaries, and that all their jargon is just demagoguery. That is the simplistic leftist response. If you ask the average leftist "Are fascists revolutionaries?" they'll say "No, they're the ultimate reactionaries, blah, blah, blah," which in my view is quite misleading. The early fascists, and many of their postwar successors, sought a very radical status quo, and they were virulently opposed to corporatism and plutocratic capitalism, as well as Marxism. Of course, fascist leaders later made compromises and betrayed many of their own revolutionary positions. But so has every Marxist leader. Yet, very few people have turned it around and argued that Marxism was merely a demagogic, reactionary doctrine. There is a clear double standard here. In any event, there are people (including myself), who have done research on the specific links between various terrorist groups, and have in fact discovered a long-standing pattern of manipulation of extreme leftist groups by the extreme right, which is itself being manipulated by the security services of various Western countries. Anyway, the point I'm making is that the general approach to the question of the relationship between the radical left and right is posed in terms of being either a matter of collusion or manipulation, whereas I think it's much more complicated, I think it's a combination of the two. There are obviously some people who are using certain kinds of rhetoric to manipulate the left, and there are other fascists, especially the younger ones who grew up during the seventies and who were afflicted with many of the same social problems that their left-wing counterparts were afflicted with—these people, I think, do feel a generational bond with their counterparts on the left. So I think you're seeing a complicated situation where in some cases certain radical fascist groups genuinely want to join with the left and engage in a common struggle against the bourgeois state, which they consider their immediate common enemy, while others are simply utilizing this technique as a way of manipulating the left. The verdict is not yet in—I don't think anyone will be able to definitely answer these questions for 50 years, and even then there may not be answers. But the situation is much more complicated than the way it is generally presented.

MRR: Having known you for a long time, and given this world view you have...

Jeff: Which world view is this, now?

MRR: Well, it's a very paralyzing one, on a personal level. On the one hand, it seems as though the forces of manipulation in control are so strong that you can't trust anybody and there are no options.

Jeff: Yeah, well that's part of what they want you to believe, that's part of the planned results of this manipulation—to sow paranoia, confusion, and really make people feel that way.

MRR: Well, then are you the ultimate victim?

Jeff: Well, no, I don't think it's so...well, I do think there's very little chance. I think, as I argued on the back of the Welcome To 1984 album, that all the modern industrial societies have very sophisticated social control mechanisms. I don't think it's possible for those basic structures to be changed. Even if you were to replace the personnel in the positions of power, I still believe that there are certain structural features which would mitigate against any kind of devolution of power or any kind of decentralization of power which could lead to more genuine democratic participation and real freedom and so forth. I'm very pessimistic about the possibilities for accomplishing anything. I do feel that the people involved in manipulation, in violence, and so forth—these people really are enormously powerful and there's probably no way to overcome them in the foreseeable future. I do believe there are enormous obstacles to overcome for any kind of positive change. On the other hand, as I said before, I also feel very pessimistic that revolutionary transformations, in and of themselves, will lead to any kind of democratization or anything better. So for all those reasons, I've just become so skeptical about everything, that I couldn't advocate any kind of political policy that I would feel comfortable with. To me, the only way that any of this could be changed would be if the vast majority of people knew what the hell what was going on. If you could show them just how it was that they're being manipulated, and how this manipulation was not benefitting them, but a very small segment of people—if you could demonstrate that, if you had the means of educating of large numbers of "regular" people, then maybe, just maybe, they would be so outraged that there might be a sort of mass reaction against it. That's the only thing that could bring it down. Let's say this quite clearly. There's no way that any leftist who tries to form clandenstine organizations, or tries to use the same techniques that the right is using—there's no way that that's going to be effective, because the right has all the power on their side. Anybody who thinks they're going to set up a clandestine cell, or subvert the system from the inside, or engage in terrorism—that's never going to transform the system. All that's going to do is play right into the hands of the people who are in control now. In other words, I believe the only way to achieve democratization is with the education of the vast majority of people; and I don't see, given the fact that they've already been brainwashed so heavily and are now in such an apathetic condition, that there is much likelihood that they can be reached.

MRR: Where does that leave an individual with a mind?

Jeff: That leaves an individual with a mind to pursue his or her own life and try to live it with as much integrity as possible. To try to somehow make one's way in this fucked up world we live in. I don't have any panaceas, I don't know any solutions to these problems. Maybe they're insoluable. Maybe the best we can hope for is that the individual can make the frustrations of life a little more bearable. That's one of the reasons we had this argument earlier—about people selling out, or not necessarily selling out but deciding to make money in music, or whatever. I mean, I don't like it—I'm not happy when great bands sign with major labels, or change their lyrics, or just become greedy—who could be happy about that? On the other hand, I don't see it as something horrible, but just as a way for people to get through life without having to be chained to a 9-to-5 slavish existence like everybody else.

MRR: Well, that's okay, but...

Jeff: Think of it this way...like I was thinking of Chris (of Domino Theory) the other night. Here's a guy who dropped out of high school, all he's been doing is playing music since he was a kid, he's a great musician, he's a smart guy, but basically he doesn't have any kind of formal skills which would enable him to do any kind of job which would be really satisfying—except play music. This is true of a lot of kids, a lot of these guys who are rock'n'rollers—they haven't gone through the normal things they were supposed to have done when they were younger, you know, finished school, gone on to college, all this bullshit. Even me, I didn't do it until much later, I'm in my mid-thirties and I'm still not finished with school because I put it off, but I didn't abandon the idea altogether. But for a lot of people school's a drag—it's oppressive, authoritarian, you know, school is a drag. I mean high school is one of the most horrible experiences anyone can have. Nothing drains the willingness to learn out of anyone more than going to high school. So you can understand all these people who are alienated, frustrated, they don't want to fit into mainstream society, but they don't have the skills which would enable them to get any kind of semi-professional job that might make things more bearable. They only have a few options—they can exist in a state of perpetual...well, they can be punk-rockers, play in the same clubs, go all over the world, stay cool, be like BGK...you know, spend ten years playing in all the underground places, but still have regular jobs. You're still stuck doing shit, and then you just do this for relief, like a hobby. That's one way of doing it. Two, you just get out of music altogether and end up doing some slavish job, which is what a lot of people are going to end up doing. Three, you try to use your musical ability, which is basically the only qualification you have for making money, or to do something for a career, and you begin to commercialize to some extent, just so you can maybe make a living off what you're doing. That's really the alternative—if you can't make a living off your music, then you're consigned to loading boxes at a factory, or being a messenger. I can't really blame a person who doesn't want to do that shit. On a personal level, if you look at it in a broader perspective, you can say "These people are caving in, giving in to the system." Well, yeah, they are caving in to the system—but what's the alternative? Most people can't make a career out of opposing the system. That's the horrible reality. It isn't even opposing the system, most people can't make a career out of avoiding the most horrible aspects of the system. I can't really blame people who want to do that—I would probably do the same thing if I was in that situation, if that was the only option I had. I wouldn't like it, and there might be limits as to how far I would go—I wouldn't be a session musician, or I wouldn't play muzak, or I wouldn't make disco records, but maybe I would turn a punk band into a metal band. At least you could then play something that was powerful and get an audience, and actually make money off it. I don't think that's a crime...the only time it's a crime is when a band has previously been intolerant of other peopleor adopted a "holier-than-thou" attitude. Like some of these people would write in to MRR and say "Hey man, why are you promoting every band that says 'fuck Reagan', any band that cops any kind of bogus political thing?" You know, questioning whether sloganeering was always such a wise idea, and at the time I did think it was a good idea—it was good for people to make political statements, even if they didn't entirely believe them, or even if they didn't entirely know what they were talking about, because at least it was a beginning. You start with a basic, simplistic, gut-level emotional reaction to something, and hopefully that becomes more sophisticated over the years, and you learn a little more about things and become a little more knowledgeable about life. I wonder if I believe that anymore. I almost have more respect for a band who will get up there on the stage and say, "Hey, we want to fuck girls and we want to take drugs, and that's why we're in a band, we want to party, we're party animals." I have more respect for someone who comes up and admits that that's what they want to do than someone who really wants to do that, but claims that it's...that uses a political facade.

MRR: Well, yes, okay, if it's that devious, then...

Jeff: I don't think it's a calculated plan. It's just that, let's face it. Say you're 16, you're really into punk, you've just gotten into punk, and you want to learn more about it, so you read MRR or you read Flipside, and "Oh gosh, these people are talking about Reagan and the government, and they don't like this or that..." So you want to get into it, you want to participate in this scene, so you just adopt all...it's just like wearing a leather jacket or spiking you hair. Part of being a punk rocker nowadays, and MRR has played some role in this, is adopting a kind of anti-establishment attitude. I mean that was always a part of it...

MRR: That seems like a very basic aspect of punk...

Jeff: I think so...

MRR: ...but it has nothing to do with...

Jeff: No, but on the other hand, it is true that young kids are impressionable, they follow fashions and fads and whatever's the thing to sing about is what most of them will sing about. Like if you're into heavy metal, you see people sing about Satan, then you'll probably get in a band and sing about Satan. If you're into punk rock and hear people singing about how the government's fucked, then you'll probably get in a band and sing about how the government's fucked. You know, it's not like everyone's really thought about these issues and believes these things, it's more because it seems like the thing to do. I mean, while I'm saying this, I don't mean to imply that it's a question of bands sitting down and consciously manipulating the situation—"Well, we really want to fuck girls, let's just pretend like we're political." I don't think it's like that—I think it's just that people adopt this sort of political gloss, just like they wear boots and GBH shirts. It's just part of the whole thing. Which is okay—I have nothing against that, but on the other hand, in some cases, it's so obviously not genuine. You just have these silly bands singing about things when they don't really know what they're talking about...when you see them on stage you just can't believe they're sincere. I'm sure you must have this feeling a lot of times when you see them on stage.

MRR: Uh-huh.

Jeff: So it's nice that people are making oppositional statements, no matter how simplistic they may be, and maybe they'll influence someone in the audience to do something intelligent, but on the other hand there's just a certain amount of bogusness to the thing. If it's not something that's a deep-rooted genuine attitude, then why bother? It's just like a fashion, it's just like putting on a leather jacket—it doesn't make them a different person, they're still made up of the same fucked-up values they always were, but they're just adopting this rhetoric, which is all part of fitting in. So that's why, like, I don't really care. If someone says, "Hey, we're into partying," then you can take it or leave it, you can say "Well, I don't think you should be into partying, fuck you," or you can say "Well, I'm into partying too, let's party." But I have much less respect for someone who claims or pretends to be something that they aren't, or for phony, bogus political bullshit than I do for someone who is just straightforward about what they want, even if it's someone I don't necessarily agree with. That's all. I mean, when you see these heavy metal bands, it's almost refreshing because it's so stupid and basic that they're just out there being themselves, just being basic and stupid. You know, take it or leave it on their own level. Nobody takes them seriously and they don't expect to be taken seriously—what's wrong with that?

MRR: Well, when you were talking earlier about maintaining your integrity, or going through life...

Jeff: I'm not sure why I said that, I think it was the wrong word. I don't know what that means. I think integrity means something different to you than it does to me. To you integrity is drawing a line across which you'll never cross under any circumstances. There's very few people who do that. To me, integrity means maintaining some semblance of a real person that's not just a caricature of a human being. Somebody who doesn't just go through life from one bullshit thing to another bullshit thing. But there's another thing. I mean, it's all well and good to draw a line when you're twenty and say "I'm never going to cross that line, even when I'm fifty..." Like, there's a couple of really funny slogans, I can't remember who said them, but one goes "If you believe the same thing when you're fifty as you did when you were twenty, you have to be a fool." In other words, if you haven't gone through some process of evolution, and transformed your ideas in the course of new experiences and new knowledge that you've accumulated, if you're still maintaining the exact same single-minded position when you're fifty as you did when you were twenty, then that's....bizarre. There's another slogan that the conservatives often use, but which has a certain amount of validity to it I think, "Nobody's a conservative until they have something to conserve."

MRR: That's true.

Jeff: It's like, when you're a young kid and you're just hanging out on the street, it's very easy to have a radical attitude.

MRR: Uh-huh.

Jeff: But as soon as you start confronting the actual realities of how you're going to pay the rent and how you're going to eat, and once your final parental subsidies run out...I mean, as you get older, life doesn't get any easier, it get's harder and harder, you're faced with less and less options, it just becomes very difficult to find anything you can do to make life satisfying or bearable.

MRR: I'd like to break in and counter with some arguments. First of all, I make a distinction between poverty of the pocket-book and poverty of the heart and soul and mind. One of the reasons I feel punk is still a powerful thing is because it is still a place to advocate and implement values which I consider to have integrity. In a world like this, it's necessary to create these islands of different kinds of thought or attutides to set up a contrast, to maintain some level of purity. If you don't have that contrast, it's just one big swamp.

Jeff: No, I agree with you, I'm very glad that there are people like yourself who are creating these pockets and making it possible for people to get some kind of alternative values—I think that's true.

MRR: Okay, but also, it does serve as a base for education. However limited its reach may be, it is a way of educating through example.

Jeff: Through example, or through...

MRR: Both! Whatever you were going to say...

Jeff: I couldn't think of the word...lecturing.

MRR: Three, when you grow older, yes, life does get harder, and there is a tendency to make compromises, to adjust your philosophy, to rationalize—even though that's a harsh word—in order to be a bit more comfortable.

Jeff: True.

MRR: In and of itself, that's not such a bad thing, although I take strong exception to your black and white interpretation of "when you're fifty and when you're twenty" example. You may indeed be able to have insights at fifteen or twenty that are absolutely right on the mark, in fact, it's more than likely that you will, because you aren't cluttered up with a lot of bullshit.

Jeff: I agree with you completely.

MRR: Okay, and to maintain that insight throughout your life is no crime.

Jeff: No.

MRR: The subject of being fifty and then looking back at when you were twenty...I mean, obviously some people could look at me and say "You haven't progressed at all because you still maintain these hard and fast rulesand lines that you won't cross."

Jeff: Yeah, but you aren't a Stalinist like you used to be, so you've made some progress.

MRR: But also, when you evolve, it doesn't have to mean that you evolve across ideologies, or whatever...

Jeff: No.

MRR: ...you can also evolve vertically or in depth as well.

Jeff: No, that's true, that's exactly right...like I called my father about a year ago, one of the rare occasions when I've actually talked to him, and I pointed out that years ago he was using this same argument, you know, "Well you'll change, you'll see..." I said of course nobody remains in the same place, but a person can refine their values and ideas without necessarily transforming them. I'm not saying that everyone should go out and be a businessman. On the contrary, I hate them more than anyone. I think the problem is that you're posing it as an either/or question. I mean, believe me, I haven't changed all that much, I'm still as hostile to the world as I ever was, I'm just hostile to more things now. Before I used to think there were some things that had value, but now I don't think anything...well, no...Basically, I just extend my harsh criticisms towards more things as I get older. But I don't think of myself as, like if I get my Ph.D. and get a job as a professor somewhere, I don't think of that as selling out. I think it's only selling out when you reject your fundamental values in order to gain materially.

MRR: You know, you wrote one of the best articles, in my opinion, against rock-starism, and here you are justifying some of the reasons for taking that road. There's a blurring, or an alteration, that's taken place in your perspective.

Jeff: That's true. But let me clarify what the alteration is. I haven't changed my basic ideas about it. I still believe that everything I wrote about rock-starism, and everything I wrote about the larger issues, is absolutely correct. However, on a human, individual level, now I can understand why people would want to do this. A lot of times, when you're dealing with these larger issues, the human dimension just falls out of the picture. I think one of the things that has happened to me over the past couple of years, because I have become so cynical and hostile towards everything, I actually have more sympathy towards individuals than I used to. I used to be very harsh, I used to treat certain individuals very harshly before. Like Jack Rabid's a good example. I mean, in that editorial I savaged Jack Rabid. Now I think he was right. So if he still reads MRR, Jack, I'm really sorry.

MRR: Well, look at this Jeff...now you think Jack Rabid's right, Mykel Board's right...

Jeff: No, let me explain why Jack Rabid was right. All he was saying...well, he wasn't saying punk sucked, or if he did say that, I disagree with that...I don't remember the exact thing I was responding to. On the other hand, he was one of the first people to get out of the punk ghetto, to recognize that hey, there's a lot more music out there that's not punk rock, that's pleasurable, enjoyable, and worth listening to. You know, that you don't have to ghettoize yourself into a thousand-mile an hour thrash slot for the rest of your life. You can appreciate other kinds of music. And I think he was 100% right about that. I think that his criticisms of punk were a little bit too severe, a little too abrupt and perhaps short-sighted, but I think that his general feeling that there's more to life than punk rock is 100% correct. That's why I feel I jumped on him incorrectly on that issue. As far as Mykel Board is concerned, well, you know, Mykel Board is such an incredible jerk it's beyond belief. But that's what's so great about him, he's a no-bullshit kind of a guy....well, I won't say that about him, he's actually a total bullshit kind of a guy. Let's just say that the reason I like Mykel Board is that he's not afraid to express opinions which are going to offend people, and I always like that. Also, the reason he and I see more eye-to-eye nowadays is that some of the targets he's been harping on for a long time, I have become critical of. I just explained how I've gone through this process of being much more harshly critical of things that I used to be more sympathetic to, which I would characterize as the left in general. In other words, I now think the left is just as fucked up as anything else, even more so in some respects. Again, here we would have to subdivide and talk about different aspects, which I would be happy to do. But the basic point I'm making is that in retrospect, I think I was overtly charitable towards "progressives" and certain aspects of the left. I mean, I've never been a leftist. I've never been a leftist in the sense that I've never been a Marxist. I disagree with almost everything about orthodox marxism - its theory of history, its overemphasis on economic factors, its scientific pretensions...Even when I described myself as a Socialist, like that time in the Ripper, I didn't mean a Socialist in the Marxist sense at all; in fact, I used the term in the way that this fellow Gueria used it in this book he wrote on Anarchism. He used the term "Revolutionary Socialism" to refer to Anarchism, and another term, "Authoritarian Socialism," to refer to conventional Marxism. So the reason I used the term Revolutionary Socialism back then to characterize myself was because I wanted to say that I was inclined towards anarchism, and also that it was okay to admit to being a Socialist, that it wasn't a dirty word—and yet, I wasn't really a Socialist in any kind of traditional way. So, when I say I've changed my attitude towards the left, it doesn't mean that I was ever enormously infatuated with the left, but I did used to consider myself "a man on the left" in a general sense—certainly not in a Marxist and never in an authoritarian or Stalinist sense. But now, I don't know, maybe it's because I live in Berkeley...I mean, when you live in Berkeley, you see evidence of this kind of idiocy on the left—the same kind of idiocy that you're quick to critisize when rightist and centrists do it in another context. Unless you're a hypocrite, unless you're using a double standard, you just have to say to yourself, "Look these people are fucked up." So, if Mykel Board is talking about the incredible intolerance and stupidity and authoritarianism of certain radical feminist cliques, I'm one hundred percent behind him on that. There was a great cartoon that was in The Guardian some years ago that had a radical feminist in bed with Jerry Falwell. The basic idea was that both of these people, with their respective types of censorship, are restricting freedom and ramming their agendas down other people's throats, and I'm totally in agreement with that. I am adamantly opposed to any sort of censorship. Always have been and always will be. So, when I say I'm more in agreement with Mykel Board, it's not that I agree with his excessive remarks, or that I take some of his shock value things seriously—although I always think they're funny—but that I now find myself bitterly opposed to some of the targets he's been attacking for some time now, that's all.

MRR: It seems almost too easy. In this society, the right's got , like, 99% of the power, and Mykel focuses on this very small group of people as easy pickings. Sometimes, in discussions with you, I feel like you have the same focus—that your criticisms of the left are the things that you get most excited about.

Jeff: Well, part of the reason for that is because I used to be more sympathetic to the left, and when you realize the shortcomings of something you once had some faith in, there's more of a bitterness towards it.

MRR: Uh-huh.

Jeff: Like, I've never had any faith in the right or the center, so when I critisize the right or the center, I can do it in a more lightweight way. I've always been opposed to those values, whereas I used to be a supporter of certain "leftist" values. So I feel more of a sense of personal betrayal when I see the kind of authoritarian stupidity that's characteristic of so much of the left, and the kind of tunnel-vision and narrow-mindedness and intolerance, basically. The intolerance that is characteristic of the left is no different from the intolerance on the right, no different at all. So that makes me angry. I used to kid myself that there was something different about it, but now I don't think there's anything different and better about it. You know, I think the terms left and right are almost irrelevant at this point. To me, you're either an authoritarian or an anti-authoritarian, you're either in favor of decentralization of power and giving more people access to decision-making—which I am—or you're in favor of the centralization of power and decision-making by "competent experts" for the "benefit" of the majority. If you think that a small number of people know what's best for the majority, then you're an authoritarian.

MRR: Well, I know that your personal outlook on humanity is pretty caustic—you get upset when animals get abused, but when it comes to people, you've never been too sympathetic.

Jeff: But that's because people ususally have some means of defending themselves, usually, whereas animals don't.

MRR: But my point is this: on the one hand you seem to say that democracy is necessary, while on the other hand, your distrust of humanity is so huge that, well, why not authoritarianism?

Jeff: This is a problem. I mean, I do have an enormous contempt for most people, including myself—I don't want to make it seem like I'm above anybody. I think most people are greedy, slimy fuckwads who are basically interested in their own self-gratification and their own self-aggrandize-

ment, and ususally they cover this selfish behaviour behind an elaborate rhetoric about what they're doing. I think most people are basically short-sighted and self-centered and not concerned with much of anything but what affects them directly. And yes, I do have enormous contempt for the mainstream population in this country, but the reason I have contempt for them is that they can't see....well, I have more contempt for the people who....well, here's the problem. I have enormous contempt for people in power—who are not only inept but who are mean-spirited, short-sighted, stupid and selfish—you know, elites are like that everywhere, not just here. On the other hand, the very fact that the majority of people don't realize that, and don't want to kick these people's butts out of their positions of power, indicates to me that they're not any better. So, if you were to ask me what I would like to see, yes, I would like to see popular participation in things, I would like to see people becoming more aware, I would like to see people having some ability to affect the decisions which are made about their lives. On the other hand, most of them aren't even interested in these things. And this is the other thing. I mean, for those of us who are concerned with these burning political issues, we think the rest of the world is also concerned with these things—well the rest of the world is not concerned with them. You know, most of the world is only concerned with one thing—whether they're living in a state of reasonable comfort, whether they have food on the table, a roof over their head, that they're not working 25 hours a day. Most people are concerned with basic necessities and basic aspects of their lives—they're not concerned with the fucking peasants in El Salvador. So yes, if somebody were to ask me what kind of system I would like to see, I'd like to see an "Anarchistic"—and I only use the term in its technical sense, and it doesn't mean chaos like all these people still think—I think there should be a decentralized system where people are involved in making decisions.

MRR: Okay, but this is on the theoretical level. . .

Jeff: In reality, I think most people, because they've been systematically brainwashed and systematically manipulated—I mean, in a sense they've been encouraged to be selfish.

MRR: If that's what you feel in a practical way, then, and given your antipathy towards punk or the punk scene or movement or however you want to characterize it, then aren't you saying "Okay, I don't believe in what I used to believe in, I don't think it's real, and I'm out for Jeff now. I'm going to blur some of these hard-and-fast definitions that I used to have, and I don't think people who are doing some stuff are as bad as I used to think"? You can be seen like that.

Jeff: I think that's a very cynical, narrow point of view. I mean, if I was only interested in Jeff Bale, I would have gone to law school or done something that any moron can do and many morons do do. I would have been working in a corporate law firm making $50,$60, maybe $100,000 dollars a year now. Before we were talking about what it means to draw a line, what it means to cross a line, well, there is a certain line. . .

MRR: Where is the line?

Jeff: That's for each person to decide.

MRR: For you?

Jeff: Well, for me I would not do something that was totally antithetical to my own values. That's all I can say. Having fun and being a hedonist isn't antithetical to my values and so I don't have objections about that. I have no objection to working for a University, even though it's a big "multi-death corp." Of course, in an ideal world, you wouldn't want to work for any organization that had any negative connections with anything, but we don't live in a world like that. Even if you're on welfare or SSI, you're serving as a living justification for the extension of state power and state control. Basically, if they're willing to pay me to do research that I think is important and which I find interesting, then I'm perfectly happy to do that. That's about all I expect out of life at this point. I don't think that's selling out. You might think so, but to me, someone's who's selling out is someone who disregards principles altogether and is just interested in self-satisfaction.

MRR: My definition of selling out —and this basically applies only to people who, either through education or some fluke of life experience, do know what is going on, and do fight it—and then stop fighting it and to a greater or lesser degree, make their peace with the system.

Jeff: People can maintain their fundamental values about things but not be willing to consign themself to abject poverty for the rest of their life. I hate these assholes who go around romanticizing poverty because there's nothing romantic about poverty. I know because I grew up in impoverished conditions. The only people who romanticize or idealize it are spoiled rich kids going through their "slumming it" phase. That's why I don't really give a shit if a band makes music that isn't as underground as it once was, as long as it's still good. If it's still got some power and some guts, I mean, if someone wants to make music and they happen to make money doing it, that's perfectly okay with me. Why shouldn't they make money? Why should Madonna make $25 zillion dollars and somebody who's got something to say and is halfway decent make $2?

MRR: To me, I guess the bottom line with the whole underground thing wasn't only the money, but the whole structure. It wasn't the lyrics which were the most important thing, but whether you backed up the lyrics with your actions.

Jeff: That's right.

MRR: So if a band sings "money stinks" or "capitalism sucks" and then only plays for $3,000 dollar guarantees, I would say there is some kind of fundamental contradiction there.

Jeff: Well I would say there's a contradiction there too, one which I would obviously not be happy about. But on the other hand, and I think from a more realistic point of view....like, you have to see it this way...there's this alternative structure that's been created by the punk scene, and others too—there are other alternative structures—and, fine. These things that exist are great. They're outside the mainstream capitalist, bullshit commercialized system, but, there's always going to be new people going into those structures. I think this is true, just when you look at the demographics of the punk scene—you see people leaving, and you see new blood coming in. In a way, I think it's better to constantly see turnover. It keeps it more vibrant. When people get older, or they change, or they just get tired of just playing three chords, or get tired of just making $10 a night, and they want to get out of it and they want to get into something else, so what? As long as they don't do something that's totally against the values they once espoused.

MRR: Well, I guess that's where we disagree—what are those values and at what point have you gone on so far that you do end up in opposition to what your values were?

Jeff: Yeah, but who determines that? Are you determining that for everybody, or what?

MRR: I determine that from my own point of view.

Jeff: But the point is that everybody's got their own point of view.

MRR: That's right. The only way anything gets dealt with is if you have discussion, concensus....that's how values get established on a societal level, right? It's if enough people agree with it, then that's what it is.

Jeff: Yeah, but it's not usually a process of conscious agreement, it's usually a process of subliminal osmosis, after we get socialized to believe things.

MRR: Right—but, from my point of view, there are a lot of people who at one point advocated one thing, who don't now, and who turn around and say "Well, okay, this is a process of maturation, or. . ."

Jeff: I don't see it as a process of maturation, I don't see it as a positive thing. Let's make one thing clear. I don't see these things as positive. I don't see the fact that somebody decides to make money on their music as positive, but I don't condemn it as a heinous crime against humanity. I think it's perfectly understandable from a personal point of view. That's where we differ, I think. I don't hold it against anybody, well....it depends on how far against what they once said they go....but I don't hold it against someone who's going to make a measly living off of making music, as opposed to someone who's going to make a measly living off of loading boxes all day. To me, that's perfectly okay, or, perfectly understandable, not perfectly okay. I don't hold it against them. On the other hand, I don't think it's good. How could you think it was good when the system has so much power to co-opt everyone's values like that—it's obviously not good. It's a horrible situation, but there's really no way to avoid it, I don't think. There's no way to avoid, living in a society like we live in, or any modern industrial society, or even the Soviet system for Christ's sake—even though they're supposedly being inculcated with different values, I'll wager that most people there are just as self-centered as they are here. When you're in these all-encompassing co-optive systems, what can you do? Most people are going to make their peace with it, eventually, on some level. It doesn't mean that they're going to join the Republican Party, but they're going to make their peace with it on some level. A few people are going to stand firm and hold the fort and criticize everybody else—you know, like you. I'm glad there's people around like you. But on the other hand, I think that you are wrong to...I mean, you are right to recognize the fucked-up nature of the system and the structures that cause these kinds of compromises, but I think you're wrong to personally attack people, unless those people literally sell out their own values.

MRR: Obviously, in this case, we have disagreements, and a lot of times the magazine has disagreements with various people, but it's not a personal thing. To me, it's an educational thing. For people to learn how these subtle transformations...I mean, I'm hearkening back to the '60's, I'm looking at what happened to most of the people my age. It wasn't just an overnight process where one day people were radical hippies and the next day they were yuppies. It didn't happen like that. It's a subtle process of rationalization and compromise.

Jeff: True. But I think there's one thing you're forgetting about. The hippies are a good example. The fact is, you had an idea about most hippies that was totally unrealistic, and so did I. We were more serious about it, and we assumed that all these other fuckwads were just like we were. The fact of the matter is, most of them were just party guys, they found a little group of people they could hang out with and party with and get new drugs with and fuck girls and have a nice situation, a nice, comfortable counter-cultural community—which is fun, of course it's fun—but, if you think back on the people you knew, in retrospect, or even then, I had suspicions about a lot of the people I was "friends" with. I had a certain amount of contempt for them, or I saw that there was something not genuine about them. So, it didn't surprise me at all when those people eventually sold out. I think that the people who were more serious about things generally did stay, or keep some semblance of their old values. The sell-outs were mainly the ones who jumped on the bandwagon for all the wrong reasons. That's why I'm saying there's a danger now with these young kids who get into the punk scene and cop these attitudes—it's just a fad they're going through, they're just getting into this alternative community, it's like a cool thing that makes them feel good for awhile, but you can tell, you know for a fact that most of these kids are going to be stockbrokers or. . .

MRR: Oh yeah, a lot. . .

Jeff: So, we're talking about a situation where these people weren't all that serious to begin with, and you can't really blame them later for not staying serious. Anyway, your point about the process of compromises being slow and gradual is right; it's a very dangerous and pernicious process. You have to constantly be aware of it and constantly look at what you're doing, to try to be aware of how you are changing. But I think it's wrong to make it seem as if once there were all these totally cool people who after a while become assholes—most of them were jerks to begin with.

MRR: No, we've never felt like that. In defense of MRR, I disagree with your earlier accusation that we were partly responsible for the spread of that superficiality. I think our commitment was always to add depth to those beginning feelings people had—those vague, gut-level reactions to life and society. We are trying to add something.

Jeff: No, I agree that that was what we were trying to do. But, given the fact that most people misconstrue things...no matter what you propose, there's always going to be people who take things on a superficial level. I wasn't really blaming MRR for that. But, you mentioned my antipathy towards the punk scene. I don't really have any antipathy towards punk. I want to clarify this right now. I love punk rock, I still like a lot of the people that I know from the scene—I mean most of them, I love, you know. It's not that I have anything against punk rock at all. Especially vis-à-vis external groups. I mean, anytime anybody outside the scene says anything negative about punk, I jump all over them. Of course, most of the time they don't even know anything about punk nor are they interested in it, but nevertheless, when the subject does come up, I jump all over the bastards. I mean, generally speaking, the only person I say negative things about punk rock to is you. It isn't any antipathy, but just that I, myself, am no longer willing to put enormous amounts of time and effort into the punk scene. Also, when I go to punk shows these days, I often find myself very dissatisfied—everyone's really young, I feel like I've seen it all before. It's been very rare in recent times for me to feel as though a hardcore band has caught my imagination, or has made me feel as though they did something better than was done three years ago, or longer. That's part of the reason. It's not that I have anything against the scene, it's just that on a personal level, I just don't enjoy it as much. I still go out to underground rock shows and clubs all the time, but usually it's not the punk gigs.

MRR: You don't go out there and mosh?

Jeff: No, I don't go out there and mosh. I'm getting to be a wimp in my old age. But at least I don't sit on the floor and hold hands like the peace punks do.

Court feeds Pentagon power

Workers World / July 9, 1987

By Andy Stapp — slightly condensed by LN, RTP

The Pentagon is above the law.

That in effect is what the Supreme Court said on June 25, in ruling that a former Army sergeant, whose life was ruined in a secret chemical warfare experiment, has no legal right to sue the military.

Writing for the majority of the judges, Antonin Scalia stated that to allow the lawsuit to proceed "would disrupt the military regime."

This is what this military regime did to Master Sgt. James Stanley. In 1958, the Pentagon and the CIA wanted to test the effect of lysergic acid diethylamide (LSD) on human guinea pigs, to see what effect it would have against Soviet soldiers.

Four thousand U.S. troops were selected for this experiment at the Army's Aberdeen Proving Grounds in Maryland and at other sites. All of them were lied to by their officers and told that they were being asked to test gas masks and other protective gear.

The real experiment, however, was in the water they were given to drink. It was laced with large amounts of LSD, a powerful mind-altering drug.

Sgt. Stanley has never been able to think coherently for any sustained period of time since. He suffers from one hallucinatory episode after another. His life has been shattered.

No one contests the facts of this case. The Army and the CIA have admitted everything.

But according to the High Court majority, enlisted military personnel may not maintain a suit to recover damages from a superior officer or the government for constitutional violations. ...

Like Nazi experiments

In a dissenting opinion, Judge William Brennan said the government's conduct reminded him of experiments conducted by the Nazis during World War II. He added, "The government of the United States treated thousands of its citizens as though they were laboratory animals."

It should be noted that Justice Lewis Powell, who is being hailed in some quarters as a great and enlightened jurist, joined with Scalia to make a majority in favor of the Pentagon in this case.

It is all part of a package of reactionary decisions from the court aimed at strengthening the hand of the militarists in U.S. society. These include Supreme Court rulings weakening the War Powers Act, a law that was supposed to curb unconstitutional acts by the president making war without the consent of Congress.

Moreover, the Court just ruled last week that thousands of GIs deliberately subjected to nuclear fallout experiments, which gave them cancer, are without legal recourse to sue the Army. The military is declared immune.

Military personnel denied rights

To top it off, the Court also just ruled that trial by jury could be denied to military personnel, and that members of the armed forces could be court-martialled by their officers regardless of whether their alleged offense had any connection whatsoever to military service. That particular ruling led Justice Thurgood Marshall to dissent with a bitter attack on the other judges' "single-minded determination to subject members of our armed forces to the unrestrained control of the military in the area of criminal justice."

to: Workers World, Letters to the Editor, GPO Box 948, New York, N.Y. 10116.

Draft resister

I am writing to ask you to support draft resister Gillam Kerley, who was convicted on April 21 for refusing to register for the draft. The trial, following four-and-a-half years of pre-trial maneuvering, lasted two days; the jury deliberated for two hours before returning a guilty verdict.

Thanks to the evidence that Gillam forced the Selective Service to turn over during pre-trial motions, convicting private nonregistrants will be almost impossible now. The evidence reveals that hundreds of thousands of men who have registered never appeared in the Selective Service computers. It would be absurd for the government to argue that not being in the S.S. computer is evidence that someone did not register. Gillam's efforts deserve our support.

Gillam wants supporters to write to Judge Shabaz pointing out that, since an act of conscience is not a crime, Gillam should not be punished for resisting registration. The letters might also point out that, since Gillam has been dragged through the court system for the past four-and-a-half years, he has already received a stiff penalty.

Letters should be sent to: Judge John Shabaz c/o Madison Draft Resistance Coalition, 731 State St., Madison, Wis. 53703.

Gillam will need to raise several thousand dollars to pay for an appeal. Contributions, payable to the "Madison Society of Friends," can be sent to the Legal Defense and Bail Fund, P.O. Box 606, Madison, Wis. 53701.

For more information, write to the Madison Draft Resistance Coalition or call them at (608) 257-7562.

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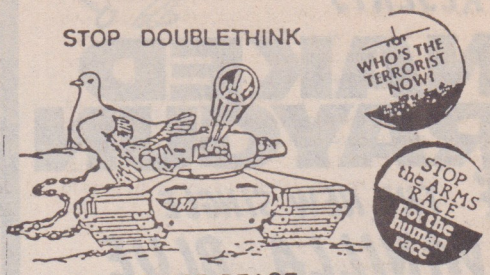

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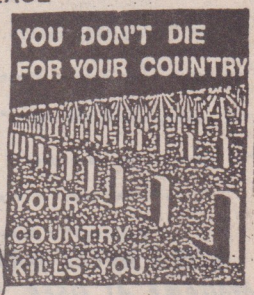

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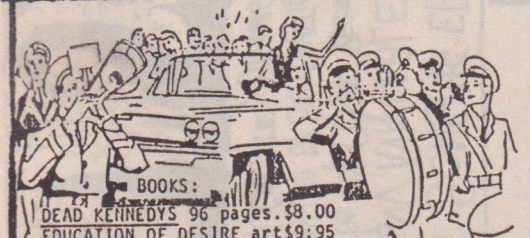

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Bay Area- A few odds and ends— There really doesn't seem to be much of a "scene" in S.F. proper. Though lots of people are still around and doing things, there's not too much of a focus.

Gig wise, the Farm does some HC shows, and for bookings call (415) 826-4290. The Mab has a few, and Arabella is doing some of the punk shows, so give her a call at (415) 621-2764. In the East Bay there's an occasional show at the Twilight Zone in Alameda, so try Tux at (415) 769-0198, as well as Gilman Street at (415) 648-3561. There has been an upsurge of violence at city shows, but even there the promoters are thinking of ways of curtailing skinhead problems, as we have done at Gilman. Everybody seems pretty fed up. If all the locales work to deter these excesses, it will stop. This comes on the heels of headlines in local papers about a racial incident in San Jose involving skins, which has made life difficult for all bald people, regardless of politics.

In S.F., a bit of band news. FORETHOUGHT has a new guitarist (someone from MX-80 SOUND) and singer (political activist and poet Peter Plate)—should be interesting. CLOWN ALLEY trying to regroup with new drummer Chris, formerly of Twisted (the one guy in that band who seemed pretty cool--more on that later), SOCIAL UNREST heads to Europe (should be there now), as well as DRI and LETHAL GOSPEL, and Fresno's CAPITOL PUNISHMENT is soon to follow. VERBAL ABUSE is out on the road, as is FANG. Back off the road are SHORT DOGS, VICTIMS FAMILY and FRIGHTWIG. FLIPPER re-emerges sporadically, and was to play at a "blotter acid" art show opening at the S.F. Art Institute, the place from which many an early S.F. punk band spawned. Speaking of which, NO ALTERNATIVE apparently pleased many with their recent show. Also back from the dead is San Jose's RIBZY, as well as 2 offshoots of Berkeley's old JARS, they being BO (doing all Bo Diddley covers) and GAIL & THE FUDGEPACKERS (with a fun '77 garage sound, including Gail Warning of KALX and Pope Paul Pot). And speaking of KALX, it was once the best of college stations, but much internal wrangling with the administration has gotten rid of many of the old, really knowledgable DJ's, and their sound suffers.

New vinyl coming from MDC, who sound better again, as well as a Midwest jaunt. NAKED LADY WRESTLERS are recording too. S.F.'s DEAD JACKSONS will have an LP soon, too. Look for upcoming vinyl from 3 DAY STUBBLE on Fartblossom. ATTITUDE will have something coming out in Germany as well. Also look for vinyl from The BEATNIGS, a great punk/funk/industrial band, sort of like the Last Poets meets early Devo. SHORT DOGS GROW have a 7" coming out, including their version of "Straight Edge". The Gilman Street double 7" comp should be out soon, featuring 11 young bands. CHRIST ON PARADE's new LP should be out by now on Mind Matter/Rough Trade, and they are changing the line-up, with Malcolm retiring. Sacramento's IDENTITY CRYSIS have an EP out on Mystic. UNDESIRABLES have an album out on Golden Star (KWIK WAY's label). NEUROSIS will have an LP on Alchemy someday, as will RKL, as will just about every punk band in North America it seems. Victor is signing them fast as hell, with new additions being Michigan's Jim Jones & The Kool Aid Kids, L.A.'s The Grim (who caused many problems when they played Gilman, including incessant drinking, and the disappearance of two house mikes which "mysteriously" reappeared in their van) and Twisted. Speaking of Twisted, there was a weird incident with them when they played Gilman. Two young kids were doing an interview with them for their zine, and asked them what they thought of nazi skin activity. Two of the members of the band are big skins, and apparently alluded to the fact that they really thought it was ok and didn't bother them. Word of this got to me that night, so I mentioned it to Victor, who said we should listen to the tape and see. In the process of listening, the 2 skins came over and were pretty belligerent. After the show, they came looking for the kids, saying the kids were trying to nix their record deal with Alchemy, and they were going to beat the kids up. We got them slowed down long enough for the kids to beat it out of there, very scared. Victor took the tape home to listen , and eventually it made its way back

SHORT DOGS GROW
Photo: Murray Bowles

to the kids—with that interview erased, by Chris of Twisted. Very strange!

Also bogus was an incident with 2 members of BLAST! When MOCK (from Santa Cruz) played one night, Mike, a guitarist of Blast! was one of their roadies. At some point, besides getting stinking drunk (something that can get Gilman shut down), the roadies locked themselves in a side room, and before we could force our way in there, they had the clothes off a passed out woman. We tried to find out what was going on, but they stonewalled us, cussing us out vehemently. Clifford, Blasts!'s singer, was also on hand, also very drunk, and kept defending their actions, saying "That's just how life is", etc. I've known him for years, had never had any problems with him, but had never seen him drunk (it doesn't become him, believe me), and had never been aware of such an attitude. Maybe it was just a freak, a bad night, but it left a very sour taste in many former fan's mouths.

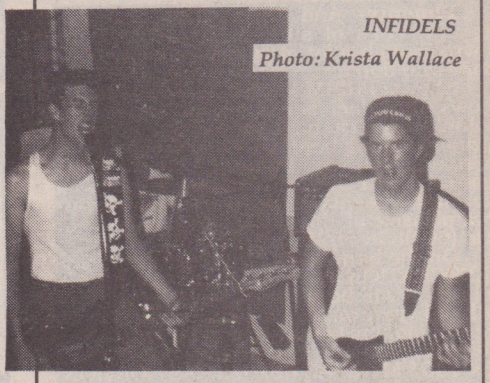
One "bigger" band that did make a good impression lately was the Adolescents. They played Gilman for no guarantee, though they did play earlier the same evening at the Mab for a sizeable reward. Their attitude was great, they enjoyed the atmosphere at Gilman (said it was the most fun show for them in years), and had no rockstar pretentions. Also cool were Adrenalin OD, who had many van problems but still put on a couple of fun shows with no "elevated" attitudes. Youth Of Today also put on a stirring show, taking on some of the skins that came to see them by denouncing violence and racism. It's a rarity to see a band risk their popularity by calling fans on their bullshit. Power to 'em.

When in town, there are a few decent record stores to check out. Rough Trade and Reckless (and Berkeley's Rasputins) have ok selections, but recently Record Vault has provided the best selection of indie punk stuff around. More later, Tim.

San Fernando Valley- O.K., O.K., shut the fuck up. Quit your bitching and moaning. This my friends is the scene report from hell. Welcome to wino country safari. Welcome to the San Fernando valley.

NORTH HOLLYWOOD/VAN NUYS: Birth place of the word "dude". No shows or clubs, so one is forced to play parties or to hit the clubs "over the hill" (but what about promoters such as Goldenvoice? Well, to the best of my understanding, if the band in question is not of the Venice/Speedmetal variety then forget it.

Bands: THE GRIM: Probably the most well-known of the valley bands. The boyz have an EP out on Mystic with another 7" or so to come. Rumored to be recording an LP for Alchemy.... THE UNDERMINDED: I have no idea, I miss them every time they play but I'm sure that they deserve the plug. (future unknown)... INCISION: Back with a vengence. Fast/ hard/ loud and crazy, these guys are God... L.A.'s INFIDELZ: Surf/ psyco/ monster/ hood-core (you figure). The best valley band ever (if you've written these guys you're bummed because someone sent out the wrong mailing address, new one soon), see these guys or they will eat



INFIDELS
Photo: Krista Wallace

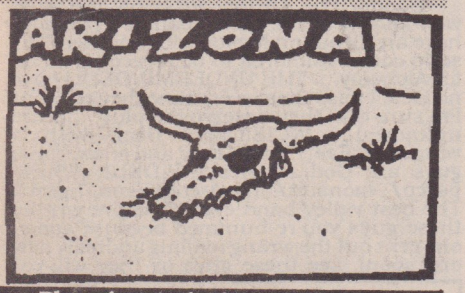
your dog and piss in your car. (hey Dennis G. in Panama. How's the army?)... BAD SAMERITANS: They're Mexican, they're pissed, and they have guns (SIC), I wouldn't let my daughter date them. Bitchen live show... SKELATORE: Stoner-core reportedly gone glam-metal... FAMILY DISASTER: The butt-dart attack returns with a new line-up. I can hear their millions of fans cheering "F.D., F.D., That's the band I want for me"... THE WALK-IN-KILLERS: Line-up change, Steve returns from Camarillo mental hospital. Guess whose comin' to dinner ma? It ain't Sydney Portier, it's your worst nightmare, it's the Walk-In-Killers. Grunge-core... VIRULENCE: Not really locals (actually from the San Diego area) but since Mark (their bass player) lives here it gives them local credit. Touring with Blast and have an EP out soon. Kind Black Flag/SSD/Blast sounding... BUTT CLEVAGE: Long gone but the rectal assalt continues. Buy their new 7" on Vamp/SubDeath records... DETHKOR: Death metal reportedly so hip that they recorded their demo is the garage of Satan himself... F.Y.I.: AOD fans from the wrong side of the trax... RF7: Back with a new Lp. Rock out Dudes!... I.D.K.: Van Nuys speed metal in a Slayer vein: not bad. Actualy do alot of local shows. Keep it up boys... FATAL ERROR: Still around somewhere... JOHNNEY AND THE DIRTCLODS: Gloom type TSOL sound. Make-up and coffin shaped amps. Fighting for freedom or killing the innocent?, you decide... SDF: Disco love

gods they are. Psycic Youth meets the Village People on PCP at a Buttholes show. I've seen God... SOFT: Porn sound track music from hell. Zip-a-dee doo-dah... DARKER CHEZE: There's no cheze like darker cheze... THE REVERAND ADAM LARA: Still crankin' out those disco folk songs that make the girls swoon.

PROBLEMS: Everybody has their head up their ass. Me, I'm so full of shit my eyes are brown. Gang problems, the usual skin head plague exists (not welcome here by all means, grow up or grow your hair and join the klan assholes; you're not wanted here.)

SOLUTIONS: Well, once you talk too much shit you're bound step in the over-flow and it's not most plessant tasting experiance when you finally put your foot in your mouth. If something bothers you then do something about it or shut the fuck up. If you think you've got it bad, put up or shut up, be a man (or a woman what ever the case may be).

CONCLUSION: Why should you care about the SFV? Because bands like AMERICA'S HARDCORE, DISCIBILITY, SECTION EIGHT, TOURIST, RED SCARE, BASIC MATH, were all from the valley; hey even the DICKIES and FEAR supposedly have members which reside here. Enough said. Jack Steele



Phoenix- And this is the happening..... Lot's of stuff bringin this scene down, though a lot of people care there are more who don't.

Shows: PRISMS does the $8.00 and up shows, this place is really weak and simply lookin' for the cash. A few local bands have banned playing here, so if you want to play there and you can about our scene, think again. STEP FORWARD is doing shows at the Jar in Phoenix. If you want to play in our area please call: Jack (602) (831-07680) or Eric (602)838-5598.

On the band front: The biggest news is DESECRATION have finished recording a full LP! It will be released on a split record with Subverse on Manic Ears Records. They are also looking to release it in the US, so any labels get in touch. (write Desecration/ P.O. Box 195/ Mesa, AZ 85202). LAST OPTION: Their 2nd demo Feel The Fight is doing well, also look for an EP soon! The tape is $2 ppd so write for it today!!! (Last Option/ P.O. Box 1/ Scottsdale, AZ 85271). I might add DESECRATION and LAST OPTION just got back from a successful trip to Gilman St warehouse in Berkeley.

YOUTH UNDER CONTROL have added a 2nd guitar, and have lots of new songs. Look for a second demo soon to blow the first one away! Hope you caught them in L.A. Any one who can set up shows out of town please write. Info, stickers, shirts...write(Youth Under Control c/o Jason/ 935 W. Olla/ Mesa, AZ. 85202).

A.R.R have a new drummer that gives 'em an edge. They have a cool tape for $2.50 ppd write (A.R.R./ 1500 W. Mission Ave/ Chandler, AZ 85224). OBLIQUE MINDS have changed their name to SOME KIND OF WEIRD DEAD THING, and also added a 2nd guitar. They put on a rockin show, so look for them.

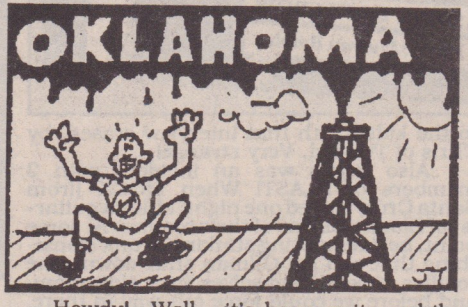
New bands worth a mention: B.M.R.C. comin from the west side put on a rockin first show. Also look for INTENDED GESTURE and CHOICE OF DIRECTION.

Zine wise: Silent Minority has finally got #3 out and all orders are being filled. Also S.M. has changed it's name to Step Forward and has just released a hot comp tape, a 3 way split live tape with Last Option, Youth Under Control and Huntington Beach's Back To Back. The tape is $2.00 ppd to: Step Forward/ 1926 E. Caroline/ Tempe, AZ 85284. Also, bands, write for future comps.

A.O.S. $2 should be out now; it's a hot zine. Write c/o Rich/ 1515 E. Bell de Mar/ Tempe, AZ 85283. Parifinallia #3 out now. 838 N. Rogers/ Mesa, AZ 85201. A Glass of Daisies is a cool art poetry zine: (Tabitha/ 8218 S 7th/ Phoenix, AZ 85040). Hippy Core #1 is out great zine is 50¢ and 2 stamps (P.O. Box 195/ Mesa, AZ 85201). Straight In Your Face #1 should be out now; it's free with a stamp. (935 w. Olla/ Mesa , AZ 85202).

Well, that's about it for now, let's hope that more people start caring and working for this scene. Stay always true to yourself, Jason XXX/ 935 w. Olla/ Mesa, AZ 85202

YOUTH UNDER CONTROL



Howdy! Well, it's been quite awhile since there's been an OK scene report so seeing as how I'm getting outta here I thought I'd go ahead and try to sum up what's happened since you heard from us last.

Any good scene has to have bands right? Well, maybe that explains it.

First off, I don't know much about the Tulsa area so I won't even pretend to. I have heard that NOTA is back together with Jeff being the only remaining original member. Other than that ?????

A little closer to home are those crazy art/ damage/ acid dudes, the FLAMING LIPS They are still at it and far from dead yet. For booking get ahold of Michelle at (405) 329-5982. Also, if you are wanting to play around here give her a call and she can maybe work something out but don't hold your breath as shows here are few and far between.

Next up is FACE FIRST. We've managed to stick it out for two years now, and have a 5 song EP ($3 ppd a little extra for overseas please) out on our own label PYA Records. They are almost gone so if ya want one I'd send for it pretty pronto. We also went on a week excursion, romp, outing recently with our now good buddies the Asexuals and I'd like to thank them, Underdog, Life Sentence, and everyone who helped us out and put us up. You guys were the best. Anyway, we (Face First) are moving up to Kansas for school and a change of scenery so I'll list the new address at the end of this thingy. Oh, also on the label, Head On Straight tape comp with 11 bands including Insted, False Liberty, Half Off, Kids For Cash, Think Tank and more plus a booklet so check it out ($4ppd). If you've ordered something and still haven't recieved it yet, hold tight. We got swamped with mail and had to enlist some help. Big thanx to Chad Again and Fred Swartzenegger in Oxnard.

I guess the next thing up would be zines and a really hot up and commer is New Generation. Brady has a rad second issue out now with Verbal Assault, Youth Quake, Random Killing, plus tons of other stuff so send $1 and a stamp to 5112 Jesse James

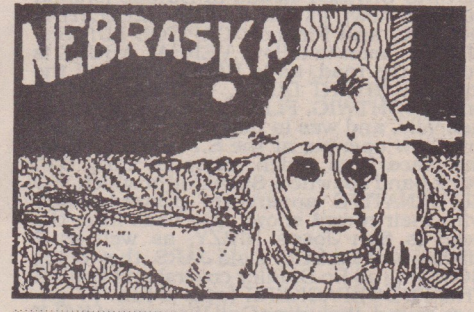
FACE FIRST

Photo: Jen

Dr./ Edmond OK 73034. Next is my zine No Loitering. The latest is offset printed, full sized, and has interviews with 7 Seconds, Uniform Choice, Verbal Assault, and Half Off. Send $1.25 to: 1008 Mississippi/ Lawrence Kansas 66044. That is also the new address for PYA Records or anyone in Face
First.

I guess that's about it. Thanks to all my (our) friends for being there and to all who've helped us out. We'll miss ya. See you later and I am outta here. -Darren

P.S. If I left anyone out then you can write the next one of these. Deal?



Omaha- HOWDY! It's been about a year since you heard from us, and man, have things changed. We have seen many good bands come through, and many halls close their doors, but we're still going strong.

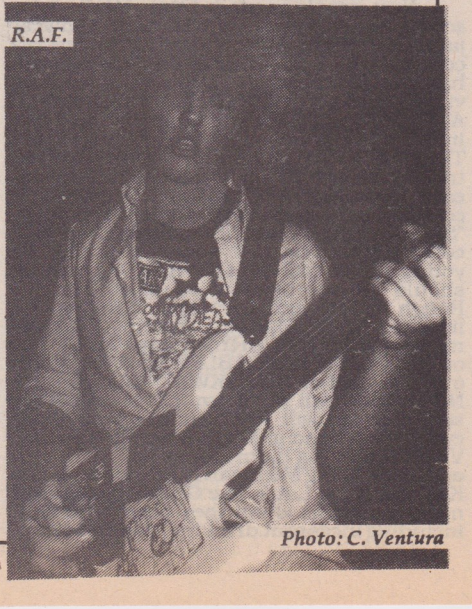
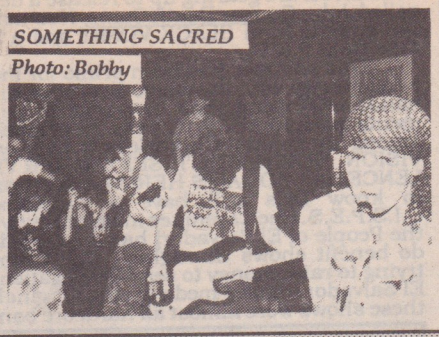

R.A.F.

Photo: C. Ventura



SOMETHING SACRED
Photo: Bobby

First off, I'm going to mention Drastic Plastic (419 S. 13th St.) the local record (skateboard) t-shirt shop. Mike and Liz Howard, the owners, have contributed a lot to the scene here for the past five years. And, just recently Mike started Fat Bat Records,

ASPHIXIATION
Photo: C. Ventura

which is handling, so far, the Stupids, Precious Wax Drippings, and APATHY. They're great people.

Band-wise things have been really going,

APATHY
Photo: C. Ventura

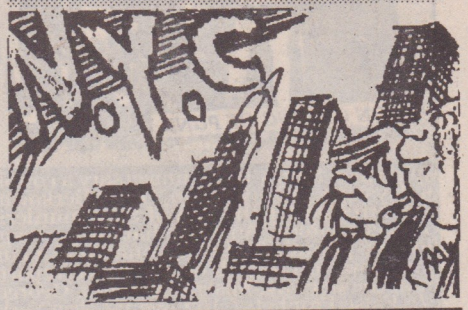
and a lot of talented folk have come forth. R.A.F. (415 N. 36th Ave/ Omaha, NE 68111), who've been going strong for three years, have released an excellent studio cassette, and have been playing a lot. They show a lot of potential. APATHY have been working hard on putting out material on vinyl. They combine elements of punk and metal to achieve a unique yet original sound. SOMETHING SACRED is finally practicing again. We have an 8 song demo that is available for $3.00 ppd. at (3704 N. 113th Plaza/ Omaha, NE 68164). We are planning on a 7" ep before the year is through. ASPHYXIATION, the local speed merchants, have been playing quite a few shows and deal out a ferocious speedcore onslaught. They will be releasing an official demo soon. LOOK OUT!! A.J.O. (AUNT JAMIMA's ORPHANS) are? were? a kick ass thrash band, but I'm not sure what the deal is with their stagnance.

A few zines still exist, namely It (15124 Hillside Ct/ Omaha, NE 68154), a political/ peace oriented rag that is quite formidable. And Fanatic (8200 Prescott Ave/ Lincoln, NE 68506) which deals with hardcore/ metal and skating. It's $1.00 ppd.

Well, that's it for now. Hopefully, we will be more in touch in the future.

Later, Chris Ventura

P.S. Have a happy life in California THRASHEAD!!



Twenty years ago was The Summer of Love. Not so anymore. Back then they kissed one another, gave each other flowers, made love, turned on, and tuned out. Now, twenty years later, people behave differently. No more kissing (you might get AIDS). No more flowers (who needs romance). No more making love (AIDS, again). No more FUN. There is a video game called "CONTRA" on St. Marks place. You put a quarter in, and Rambo kills for your country. Down the block, at CBGB's, you can pay $5 dollars, and play Rambo yourself. Just pick on people smaller than you. It's easy. And maybe, if you're not into that on a certain day, you can try something else. How about being a "cool punk rocker?" Just put on your black clothes, put on your make-up, put on your attitude, and go to the Lizmar Lounge or Aztec, where you too can be vampire — one of the living dead. But hey, if that stuff ain't no FUN, why not just go to Tempkins Square park. It's FREE! For absolutely no money, you can fight, piss, watch fights, and have a good old time. Yes sir, this is New York City, and this.....is the SUMMER OF MISERY.

OK. So, first things first. Some readers may have noticed that there has not been a scene report lately. Things got fucked up, and I'm sorry. I did write one a couple of months ago, but my Mom sent it to Alternative Tentacles by accident. What the fuck. She's my Mom. "The record label, the magazine, what's the difference? They're all a bunch of nice people. Oy." But anyway, this is the new scene report. My Mom will proof read it, she'll say she likes it, feed me soup for dinner (I got a cold, sniff-sniff), and then, tommorrow, she'll mail the scene report to

PORNO DRACULA
Photo: Callie Hirsch

China.

Yeah. Punk Rock. Uggh, Umm, oh! Band news. Ok class, today we are gonna review all my old favorites, and then move on to some new material not covered before. Exciting, huh? PRONG, can you spell? P-R-O-N-G. Very good. The record these boys put out is doing very well. They have been gigging around a lot, and have developed quite a following. They also got bitchen T-shirts that lots of people are wearing. They probably ain't gonna play for a while 'cause Ted, their drummer, a drummer for the SWANS also, is going on tour to Europe for a while, got that? (Mom, could you fix the last sentence for me?)

Another old Favorite. LETCH PATROL, got themselves in Rock-stars Scrapbook, The 1987 edition. Right in between David Bowie and Madonna. (Tim, are those names capitalized in MRR?) Also Patrol threw out their old drummer and is using the drummer from ARTLESS. The drummer from ART-

ARTLESS
Photo: Jenny

LESS is also playing dums for the FALSE PROPHETS, 'cause the FALSE PROPHETS drummer can't tour. The Artless drummer will tour with the Prophets, but whose gonna drum for the Patrol and the Artless? And, if they find drummers, who will Mike drum for? Who's Mike? The drummer for the Letch PATROL, ARTLESS and FALSE PROPHETS of course. Urrgh.

Ok, I gotta quicken it up. FALSE PROPHETS have an album coming out Sept. 1, I hope. Oh god do I hope. Oh please let it come out. Oh God! Oh God! This is silly. ARTLESS get back from their tour in one piece. PORNO DRACULA have been gigging around, and are planning to do an album. ED GEIN'S CAR, DAMAGE, RITUAL TENSION, and a couple of other bands got albums out on CBGB records. They are recorded live, and sound really good. EXPLETIVE DELETED have an E.P. comming out soon. Thet got a new drummer who is our old drummer, and he drums for another band and..... "STOP THAT!!!" Sorry.

TRIP SIX got a great tape out and you can write for it and info at The Den, c/o McAdam/ 40 Clinton St. #3a/ NY, NY, 10002. These guys are really good. Keith, who plays for TRIP SIX, also plays for ULTRA VIOLENCE. They got a new tape out also. You can write for it at Charlie Sclafani/ 1523-75 St/ Brookyn, NY, 11228. Punk rock.

Lately, these bands have been playing around alot: SIDE BY SIDE, ALTERCATION, BREAKDOWN, YOUTH OF TODAY, BOLD, CRACKDOWN, CRUCIAL YOUTH, ATROCITY, LEEWAY, NUCLEAR ASSAULT, AGNOSTIC FRONT, WARZONE, SIX AND VIOLENCE, THE UNDEAD, etc. New York has had a lot of shows this summer, and bands are getting to play a lot. Also there have been shows in Brooklyn more and more. A band called SOCIAL INSECURITY has been playing a lot in Queens and Staten Island lately. The East Village seems to be not the only place to have shows. Good. I'm tired of wearing black. ("It's a holiday in the East Village, where the people dress in black, a holiday in the East Village, where they'll try to sell you crack!")

FANZINES. Yow. There is a new one called Out Of Order. It features real cool stuff like cut-out punk rock dolls, interviews

with bands, and cool art work. You can write for it at Tom/ 53 Ave. B/ Bayone, NJ 07002. Bitchen.

NMS. The New Music Seminar. That is something that happens in New York every year. All the record people come to town and see "new" bands, and brag about their own labels and shit. This year was no different. The opening party for this thing was at a place called The Saint. It is a high tech disco for all the fashion idiots. So, I figured I'd go, you know, representing MRR and all, being Mr. Rock Critic and cool guy. Anyway, I took Harris, from Letch Patrol with me. We were wearing t-shirts, jeans, and BO #5 (an East Village Fragrance called Body Odor #5). People there were wearing nice shirts, yuppie pants, and Pierre Cardin (a stupid fragrance for stupid assholes). Anyway, everyone looked at us funny and held their noses. But, they did let us in the door 'cause I guess they figured Rock musicians dress poorly and smell funny. So, this band called THE MIGHTY LEMON DROPS play, and they sucked, but of course, all the NMS people just adored them. Finally, Harris and I got bored and left with two women who promised to buy us breakfast 'cause the women thought we were rock stars. When they found out we weren't, well, umm, ...

Jello Biafra was in town for the NMS. He was a panelist or something. He came to the FALSE PROPHETS show and sang a tune with us. We played at a place called Tin Pin Alley and it wasn't part of the seminar. We had a great show, and we didn't have to deal with the guys in yuppie pants, glasses, balding heads, big attitudes and stupid name tags. So much for that shit.

The Summer of Misery most miserable show show award goes to a supposed show at the Limelight.....AGNOSTIC FRONT, NUCLEAR ASSAULT, LUDICHRIST, SWORD and some other bands were supposed to play. I got to the place around ten o' clock and all these kids were yelling and screaming. There were police cars everywhere, and cops talking in megaphones saying "The show is cancelled, please disperse." Of course, the show was booked at the Limelight for Combat Records, and of course it was for those over-21 only, and of course there was a near riot. Finally, the cops got restless and shot tear gas into the crowd. You should have seen everyone run. Just like the summer of love...those protests against Viet Nam, the protests for human rights, etc. Only this time, it was for a silly metal show. Come on guys, if ya wanna riot, let's do it for a good cause. . .

Hilly Kristal, the owner of CBGB's, has been called "The King of Punk Rock." He has a son named Dana who works at the club and who you can meet on any given Saturday or Sunday. He has been called "The Son of the King of Punk Rock, " and what follows is his statement about life, the universe, and everything.

The Son of the King of Punk Rock Speaketh:

"So what, I'm the only son of the king of punk rock in the world? So what? You know what really bugs me? A large segment of the hardcore skinheads hating anyone that isn't totally for America. Criticism of this country, the very thing they loathe, helps keep this country strong. People are too much into sticking together instead of doing what's right. The FBI, employees, insurance companies, some of the hardcore skinheads, moms and sons, I don't care who— they stick together like a pack of stinkin' wolves. When someone asks me what kind of music and movies I like, I don't answer according to what I think will fit into their image of me. So what if they liked Scarface and Clockwork Orange? I like Mary Poppins and Yeller. RUDE BUDDAH and RANDOM FACTS are the next big bands CBGB's is gonna produce. I like 'em. They're different. I say, be your own man. I wish the hardcore crowd were smart enough to realize and appreciate that the lady at the CBGB's door who is resented for checknig ID's is the main force responsible for keeping the police from shutting down the club. And, by the way, she's my mom. Also, I want a lot of bright girls to call me at 212-982-4052, CBGB's, Saturdays, 1p.m. to 7p.m., to talk to me. Sincerely, The Son of the King of Punk Rock, Dana Kristal."

Well, I guess that about wraps up this Summer of Misery scene report. Oh yeah, it

SON OF KING OF PUNK

was Son of Sam's 10th anniversary a couple of days ago. 10 years ago, David Berkowitz was arrested for the Son of Sam murders. Gee. Punk Rock. Anyway, that's it, I gotta go find my pitbull. Then I'm gonna buy a gun and move to L.A. I'll do my scene reports from the freeway. Miserably Yours, George, c/o False Prophets/ 162 Ave B/ New York, NY 10009

Yo, Yo, Yo, word-up home boys and home girls once again it's time for the gossip from the almighty Garden State birth place of all those Misfits '45's. First my apologies to all those Connecticut scenesters— gee guys I didn't know you cared but I've been on an international tour of Canada and the Midwest with P.E.D. trying to scrape together enough postage money for these scene reports. Big news was the huge ADRENALIN O.D. tour which no doubt passed through your home town. New A.O.D. bassist Keith (king rocker) Hartel said among the newly converted fans was Wattie from the Exploited and Biafra who braved the skinhead legions in California to be close to the stage. Unfortunately, several van problems called the tour short but the boys compensated by playing out in the tri-state area even more. Watch for a new A.O.D. record hopefully by Christmas.

New Jersey's foremost record label has been pulling out all the stops recently with a very diverse selection of new releases. RAGING SLAB for fans of arena rock aerosmith genre, BIG STICK for fans of industrial sadomasicho rock, and the ELECTRIC LOVE MUFFIN's Pladoe Meathook which sounds like early Replacements. Save yourself some money and order all these fine releases direct from Lenny and Jim at Box 363/ Vauxhall, NJ 07088. Buy OUR Records.

Speaking of records, one of New Jersey's oldest Punk bands, GENOCIDE, have released their first full length record entitled Submit to _____ and contains such classics as "Live to Fuck", "12 'o clock and All is Hell", and of course "I like to Eat Cunt on the Rag". Record collectors might remember GENOCIDE from a few years back when they did a split record with M.I.A. which is worth mega bucks now. Buy this record. GENOCIDE are the last of a breed, lead singer EBZ has been arrested, run over, stabbed, shot at more times than an average human being shits. Write the coffin crew at P.O. Box 7757 New Brunswick, NJ 08903 and I'm sure they'll send you all kinds of groovy stuff.

Also in the vinyl department, The BLISTERS have just released their debut single. Mixing Ramones-ish power punk chords with timely lyrics this single is a definite in the "great things to come" category. Send them a couple of bucks and pick up this great record. Box 166/ Green Village, NJ 07935.

Things to watch for in the coming weeks from the shores of Jersey. The debut EP from VISION, who I am sure will give Youth Of Today a run for their money. SEPTEMBER VIOLENCE are gearing up to release a demo called John Cougar Death Camp. New material coming from BLACK VOMIT and a live tape from P.E.D..

This summer has been primo for independent gigs with the whole slew of younger bands organizing their own gigs in basements, parks and V.F.W. halls. Most notable among these was a homeless benefit with VISION, BLACK VOMIT, SEPTEMBER VIOLENCE and HOGAN'S HEROS. Isn't it good to know kids still have a conscience. C.I.S.P.E.S. (the Commitee in Solidarity with the People of El Salvador) has continued to do benefit shows throughout the summer trying to raise money to send a delegation to El Salvador and for medical aid. Originally, these shows were almost all hardcore bands

but as of recently the bills have been more diverse. Anyone wishing to donate their band's time call Hannah Atkins at (201) 247-3416, tell them Sam sent you. The Court Tavern in New Brunswick also does bar shows so if you're a touring band call Brian or Ethan on Wednesday nights between 7 and 10 at 201-545-7265. Such bands as the Circle Jerks, Gang-Green, T.S.O.L. and a whole gaggle of others have graced the stage of the Court Tavern. Maxwell's in Hoboken also books bands — call Todd Abrahmson on Tuesdays after 2 at 201-653-1703. I am sure they'd love to hear from you.

Well that about wraps up New Jersey for this month just a quick word of thanks to all those people who gave P.E.D. food, lodging, and gigs during their tour. Before we left I felt a bit apprehensive about anyone seriously giving a shit about an unknown band from Jersey but I was proven wrong. Everyone made us feel like we were 7 Seconds. Salut.

Sam Shiffman/ 320 Montgomery St/ Highland Park, NJ 08904

Not much going on here in Harrisburg the last few months. The local club (The Demi) was closed a few months ago for various reasons, so there have not been than many shows.

Local faves SACRED HATE have changed their name to HOMECOMING and the band has gotten a lot more emotional sounding. They have also picked up a 2nd guitarist and their sound is much fuller and I like it much more. They should be haivng some vinyl on tapes out soon.

SATAN'S BAKE SALE still have their intense speed-metal demo tape available, and it cooks.

Lancaster has also been very busy lately. Dag Nasty played there recently and so has 7 Seconds and Soulside. Some good Lancaster bands include JACK LORD'S HAIR (comic '77 punk with an intense singer), CORRUPTED IMAGE (youthful hardcore), and a new band which the guitarist for JLH formed— they don't have a name yet, but they rock.

Other good bands from the area are the STUMP WIZARDS, who play 60's punk with a little Husker Du thrown in. They really put out and they also have an 12" out on Bona Fide Records (see review in MRR 51). A good thrash band is YOUTH QUAKE; they are really a band worth looking into. Another band that deserves attention is 2ND CRISIS from York. They put out some good demos and are hot live. They are definitely one of the best the Keystone State has to offer. Some of the more popular PA bands are SCRAM, LP out on BYO now; HALF LIFE, who are on tour and really thrash; and PAGAN BABIES, who will soon be out on Positive Force. Good luck to all of the bands mentioned.

As far as zines go, there aren't too many in the general area, but you might want to look into Desperate State. This is a really cool half-page zine that mixes record reviews with comix, interviews and show reviews. A good all-around scene helper. This diamond

HOMECOMING

is available for 25 cents and a 22-cent stamp. Thanks until next time, Andy.

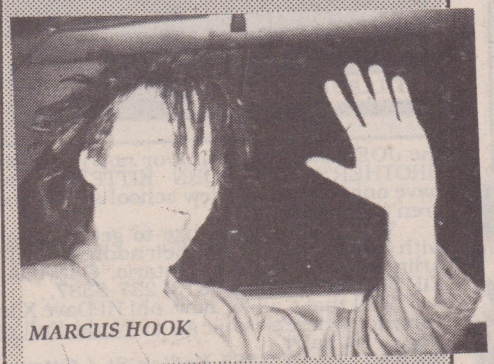
Addresses: HOMECOMING/ 7743 Avondale Terr./ Harrisburg, PA 17112; SBS/ Rd #4, Box 106F/ Newport, PA 17078; JACK LORD'S HAIR/ c/o rex/ 415 Ruhy Ridge Dr./ Lancaster, PA 17601; STUMP WIZARDS RECORD OUTLET/ c/o Jack, 801 State St/ Lemoyne, PA 17043; 2ND CRISIS/ c/o Missbeat Records, 203 E. Philadelphia St./ York, PA 17043; YOUTH-QUAKE/ c/o Tracy, 522 Kurtz St./ Catasauqua, PA 18032; DESPERATE STATE ZINE #2 or #3/ 942 E. Pine St./ Palmyra, PA 17078; ANDY PERSEPONKO (Me)/ 656 Swatara St./ Hummelstown, PA 17036. Anyone can write to me.

Greetings from the small wonder! The following is a scene report for North Delaware, be her known as Wilmington. The most noticeable thing about the scene here is that is keeps spreading like wild fire. "A great place to be somebody."

As far as bands go, the newest band around worth mentioning is MARCUS HOOK. They've been together now for about 2 months and there's no stopping them. They practice their hearts out 3-4 nights a week and hope to reveal themselves to the public in late August. The band consists of Andy Duvall on vocals, Kurt Beers on bass, Rick Hodgson on guitar and Rob Shelinsky on drums. Keep an eye and ear out for them.

Next up is HOMEMADE SIN. They play a unique style of hardcore, sort of a mix between early C.O.C. and the Doors. Three great guys pumping out some hearty tuneage! All I can say about these dudes is that they deserve alot more attention from their fellow North (ho!) Wilmington neighbors. HOMEMADE SIN consists of Sid (Hooka) Williams on bass and vocals, Casey Leamy on guitar and Mike "Schubb" Schubbeo on drums. They released a 9-song demo tape with full-color cover and lyric sheet called Sounds of Bliss, which can be obtained by sending $4.00 to Deep Statement Records/ P.O. Box 0883/ Newark, DE 19715-0883. They also plan on releasing their second tape soon, so write for more info.

Next band is INFECTION, who play hardcore. These guys put on one hell of a show live. The audience just loves them, and you can't blame them cuz Infection rips out pure energy on stage. They have quit a large following too, which is why they are Wilmington's most popular band. They too



MARCUS HOOK

have a demo tape out entitled Cause Dark Reality, with 12 powerful songs and multi-color lyric sheet (thanks to Kurt Beers for the printing of all the Wilmington bands' tapes. What a dude). You can get their tape by sending $4.00 to Fugitive Sounds c/o D.S. Records/ P.O. Box 0883/ Newark, DE 19715-0883.

Last, but not least, we have THE DRIPS, who play mid-to-fast tempo hardcore with intelligence. These guys also deserve more attention so please write to them and inquire about their demo tape c/o Chris Dell'Olio/ 1302 Carr Rd/ Wilmington, DE 19803.

Gig-wise this has been a summer of shows for Wilmington and Newark. On June 26th we were treated to a fun show at Crumb's Deli with Shudder To Thinkand Ignition from D.C., and HOMEMADE SIN from Wilmington, as well as multi-media readings by the organizer of this fiesta, Wayne Romanowski. Way to go Wayne! The following day, June 27th, we were once again treated with a night of hearty wholesome music by Dag Nasty, TRAINED ATTACK DOGS and The STIFFS. This was The Stiffs' final appearance, as Kurt and Rick went on to form MARCUS HOOK. The final show to mention happened on July 25th at the F.O.E. Hall in Wilmington. Bands included Ignition, She-Males from Philly, INFECTION, and THE DRIPS. This was a show never to be forgotten in Delaware history. Why, you might ask? Well, during She-Males' set some fights broke out between various Wilmington and Philly punks. All who were there know whose fault it was so I won't say anymore, except that, due to these childish brawls the show got shut down and Ignition never got a chance to play. Sorry to the band and friends who drove up from D.C. to play, and thanks to Wayne and Andy for putting the show together anyway.

One final thanx goes to Bill Sweezey for his great engineering knowledge and his home studio. Without you Bill, none of these excellent tapes would have been possible. You rule dude.

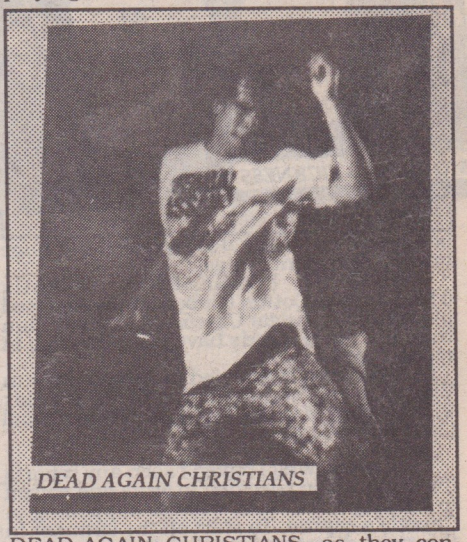
Well, I hope you all get a general overview of what Wilmington has to offer. Please support the bands and buy their tapes—you won't be disappointed. To all the Wilmington bands and promoters—keep up the good work of awesome tuneage! Schleppy.

Contacts: MARCUS HOOK, HOMEMADE SIN and INFECTION can all be reached at Deep Statement Records/ P.O. Box 0883/ Newark, DE 19715-0883. The DRIPS can be reached c/o Chris Dell'Olio/ 1302 Carr Rd./ Wilmington, DE 19803.

Winnipeg- Not much has changed since the last report. However, some good new bands have formed. GLOBAL GENOCIDE are a new band that have a noisy distorted sound. Pete (ex-singer of the BEACH MUTANTS) has a new band called the NEUROTIC DAUGHTERS OF THE RICH. Two other new bands that haven't played out much are MOURNING SICKNESS, and the SUBURBAN SKINS. Winnipeg's oldest band, the STRETCH MARKS, have changed both their line-up and sound, and are now calling themselves the HELLCATS.

ALIEN NATION continue to play lots, and have added a second vocalist and guitarist. Rene & La:urel are sharing the vocals, while Todd was picked-up from INFLUX.

MISSING CHILDREN, LESBIAN BINGO, CORPUS VILE, PIEROSE and INFLUX are all still together, but haven't been playing out much. No changes with the



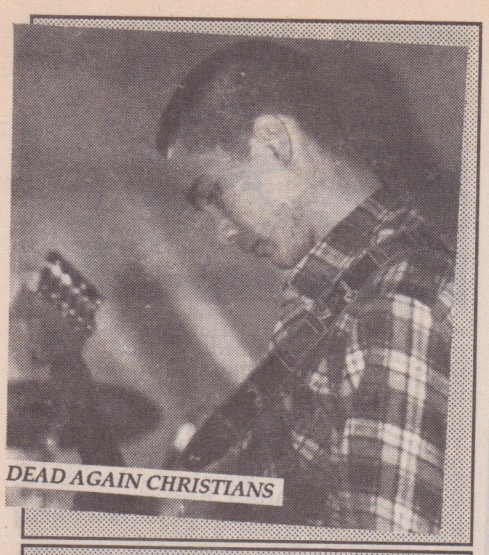
DEAD AGAIN CHRISTIANS

DEAD-AGAIN CHRISTIANS, as they continue to play often.

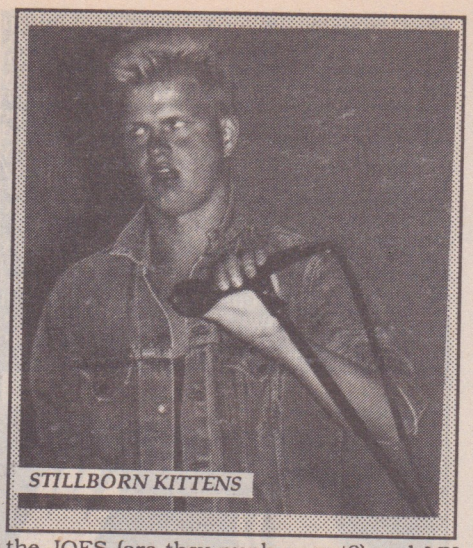
The main news in Winnipeg, has been the opening of the Vulgar Unicorn. This all age venue has opened in the bottom of a warehouse and provides a regular place for local bands to play. They hope to relocate soon to a bigger building. Wellingtons, the old alternative bar, still refuses to have live

LESBIAN BINGO

Photos: Rob Mullin



DEAD AGAIN CHRISTIANS



STILLBORN KITTENS

MOURNING SICKNESS

bands since a MENTORS gig ended in a huge brawl a few months ago.

BEYOND POSSESSION recently played at the Cotton Club, and the Accused played at the Vulgar Unicorn, but other than that, not many bands have been through in recent weeks.

Any bands interested in doing a show in Winnipeg can contact Some Guy/ PO Box 2755/ Wpg, Man R3C-4B4/ Canada or call (204) 947-9612.

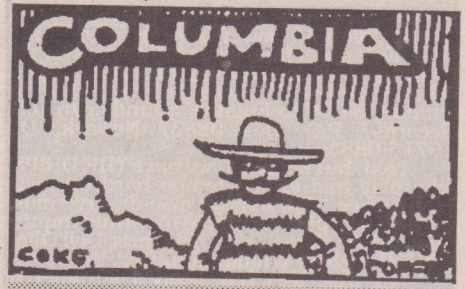
Ottawa- Well I haven't seen any reports from Ottawa so I decided to write one myself to tell all you HC fans what is happening in Canada's capital. To start off the summer in the right direction, we had D.R.I. come in and play at the Polish community centre. They were backed by Ottawa's own COUNTER ATTACK, Montreal's CORRUPTED YOUTH, a death- core band and also a fairly new group from Ottawa GRAVE CONCERN. That was June 21. Then GRAVE CONCERN had a record release party at a teenage dance club called One Step Beyond. It was for their first album entitled Approach With Caution which is well worth buying if you can find it. The Dead Milkmen were next, they played at Barrymore's, unfortunately it wasn't "all ages". On July 24th The Ramones played to a sold-out crowd at Carlton U. GRAVE CONCERN opened for them and they were hot. The Ramones were awesome too, despite the sardine-can conditions at the front of the stage. Upcoming we have Charged G.B.H., who are going to play Aug. 14 at One Step Beyond. Also playing at that show are the Accused from Washington and our own DEAD TROUT. Other local groups include THE TRAPT and HONEST INJUN.

Overall our scene is healthy, but smaller groups need more places to play, and shows seem to be few and far between. Also promoters seem to be putting quite inflated ticket prices on the shows. Ottawa has a great network of alternative record shops and our local "alternative" radio station, CKCU, is very supportive of the punk subculture. I think Grave Concern is going to be touring Montreal and the area and hopefully elsewhere, this band has talent and should be seen.

Some garage bands I've heard about are the JOES (are they punk or not?) and MY BROTHER'S STILLBORN KITTENS, who have only played at a few school shows and aren't that good, YET.

Well if you would like to get in touch with GRAVE CONCERN their address is 218 Arlington St./ Ottawa, Ontario, CANADA/ K1R 5S9 for bookings (613) 237-5387.

Well that's all for now, oh! Hi Dave X in Toronto, where's issue #2 of World Full of Dope - ha ha!?!
Michael Leach/ 3285 Kodiak St./ Ottawa, Ont K1V 7S7/ Canada



This is the true reality from the Medellin punk scene. A good greeting for all the punks in the world from the Colombian punks. The scene has growing much in 1987; we have more bands, more rehearsals, some concerts and more support among the PUNKS.

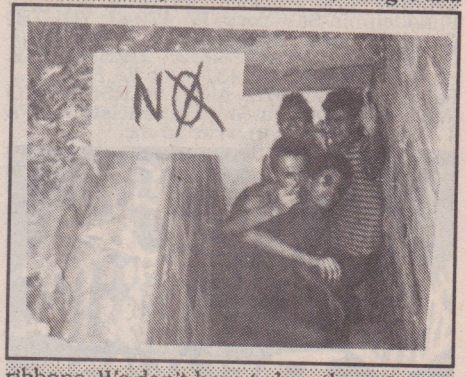
It was a place too, specifically a bar room, where the concerts can be performed. The first concert was realized in 28th of June '87, there were two hundred persons, a big pogo in all around the place fun and too much alcohol but everything was good, at this place the bar "Marullas" will be performing concerts every month. Some groups are starting to press their works in LP's and tapes. Our own label, called Lepper Tapes, started to work. In our city there is only one HC punk zine because we've got many problems to press this one. This zine is called Fragments and it needs the support of every HC punk and Oi band and every punk in the city.

Some of the bands with some experience performing at the present are the following: P NE, NN, NO PESTES, LOS PODRIDOS, MUTANTEX, SOCIEDAD VIOLENTA, DENUNCIA PUBLICA, SS ULTIMATUM, ANARKIA PICHURRIAS.

The following bands are the new ones that rose in 1987: FUTURO SIMPLE, IMAGEN, RASIX, FUERZA, ANTI JOVIO, DDO, CONTROL NATAL, SIDA, ESPECTRO. Many of these groups have been influenced very deeply by 77 punk except IMAGIN (they're playin' HC Trash), FUERZA, NO.

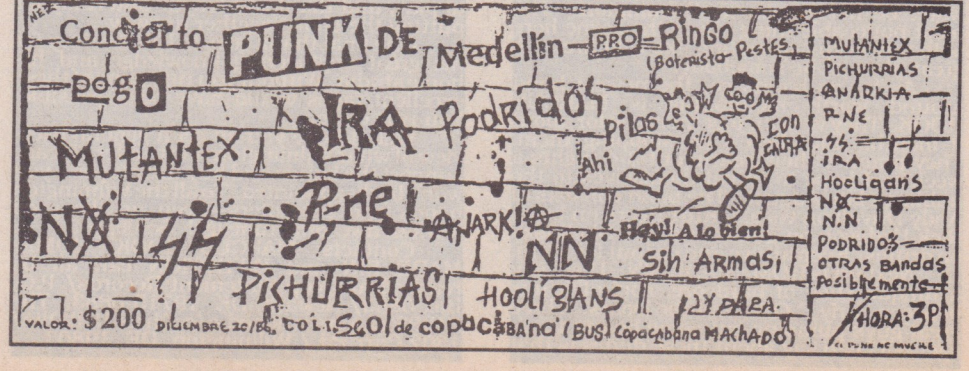
DDO, SOCIEDAD VIOLENTA (they're playing HC).

We've got many troubles with the instruments. They're too expensive so we've got to make them or maybe rent them. However, the punk movement keeps on growing more and more; we the real punks hate the fashions and the commerce; we make our own jackets., t-shirts, badges and



ribbons. We don't have to buy them in any shop.

We've got few changes in the concerts. The pogo is too violent but without troubles.



In the last concert there were no troubles, though we performed it at night it was the only night concert we had. Everything was right, we had no troubles with the pigs, like the former concert.

That's all for now. For more information about the scene, please write to our zine. To send your tapes and your information or to interchange things, please write to the following addresses: Freddy Alberto Rodas/ PO Box 8322/ Medellin, Colombia or John Jairo Hincapié/ PO Box 2912/ Medellin, Colombia.

Howdy all you wonderful people out there. This is Gunni reporting for the third time from this miserable reef. Before we go into details, I must tell you a very important fact - here live only 250,000 people, yes, only .25 million—so, don't expect too much! Remember the "peace meeting" here in October? Well, fortunately, I wasn't here to drool over the big pieces of meat in necktie, but this turned out to be a good event for the then newly-formed company Smekkleysa (bad taste). They printed some glossy postcards and sold enough to release SYKURMOLARNIR's debut single. Sykurmolarnir (the lumps of sugar) is basically the KUKL-people playing a little more poppier tunes and nobody knows if KUKL's dead forever or not. Friorik Por, the bloke who did "Rokk I Reykjavik" (film about the rock movement—which was quite big here in 1980-82), recently came up with his first acted film "Skytturnar" (The Shooters), which has a soundtrack of Sykurmolarnir, BUBBI MORTHENS and Nick Cave (he played a gig here in October), and a nameless corporation of PURRKUR PILLNIKK/ KUKL/ Sykurmolarnir's singer Einar Orn, PEYR's idealist Hoh, Dave Ball of Soft Cell and Rose of shit band STRAWBERRY SWITZBLADE. The film is about two whaleshooting sailors coming to land and ending up breaking into a gunstore, farting around. It's a shame Iceland continues killing whales, but some bigoted attitude has totally obsessed the government in this affair and they ain't gonna let some "Greenies tell us what to do."

Back to Sykurmolarnir. Their long awaited LP Life's Too Good should be out soon on Flux's label, One Little Indian. OXZMA, the great killembilly hope of Iceland, came back to life last winter when 3 or 6 members did some gigs as LANGI ZELI OG ZKUGGARNIR (Long Zeli and the Shadows). Last rumors tell that Zeli and Keli are currently working as a duo OXTOR 747. Also, Skari, Oxzma's saxist, is now studying cinema in London and Jah Wobble does the music for his new film. The first Icelandic punk band FRABBLARNIR, has been playing again after 5 years silence under a new name, MAMMA VAR RUSSI (Mom Was A Russian). They plan to do an LP next winter. Anyway, from my label, Eroanumusik, is just out a greasy comp cassette called Snarl. It has 6 bands and is $5 from my address. The bands are SOGBLETTIR (Suckspots), powerful punk from these 4 young boys; they always get a flock of 20-30 punks to their gigs pogoing and having fun to their driving music. The DAISY HILL PUPPY FARM is a trio and pretty Jam-sounding, and sing in English in opposite of all of the other bands in this report. (Smekkleysa is planning to release a single with them soon, as will Erdanumusik). Also on the Snarl cassette is GULT AO INNAN (Yellow Inside), who come from Isafjorour, which is a fishhole with 5,000 hard-working and hard t.v.-watching folks. There used to be some scene there—'80-'82, but now "people prefer video watching," as the band's bassist put it so good on the telephone the other day. PARROR are from Akureyri and play heavy, punk and pop all in one. In Akureyri live about 10,000 people, so you can guess what's happening there. MUZZOLINI are four 14-year-olds with loads of future and do funny pretty Purrkur Pillnikk-influenced music. S. H. DRAUMUR, my band, is the 6th band on Snarl. Our debut LP is still available for $5 from me, and a new LP might be popping up this winter. Reykjavik is the main place for Icelandic underground (or whatever you call it) music. If you're effective, you can do a gig and 100 people, but that tends to get boring after 5 gigs for the same faces. Bands break up very often as a result of this, and the only wise thing to do is going abroad for gigs. Now we have 3 free enterprise radios which play more or less the same crap top ten music, plus old "goldpieces," as they call it. The popular bands are all trying for coming up with the hit of the year, and therefore sound all the bloody same, goofy synth pop. There haven't been any fanzines here for years! Well, everybody can write me for further info (tho there ain't any!), and send for Eroanumusik's products—the products of frustration and isolation! Bless bless!

nGunni/ Alfholsvegur 30 A/ 200 Kopavogur/ Iceland

Newcastle/Sunderland- Following the success of the Edinburgh punks picnic, we decided to have one here in Newcastle which went very well with people enjoying themselves, eating and drinking merrily. The presence of the lake caused some humorous moments as a few people decided to throw themselves or others in, and one group of punks ended up totally soaked when the boat they hired capsized! After it finished, people headed to Sunderland, where a gig took place with the following bands: HELLBASTARD, HDQ, ENCOURAGING THE CHALLENGE, and another band. It was a great night with only one isolated spot of trouble. The next night it was the turn of ENGLISH DOGS/OI POLLOI and DEATH WARMED UP (who are incidentally a punk metal band). This was another very enjoyable and well-attended gig.

Going back to the previous week now, you may have heard of Lärm touring the U.K. Well, they, Heibel and HERESY played at a small club here—too small—in fact, the gig was stopped due to people dancing! The owner claimed the floor was gonna give in and, judging by the amount of people there, he might have been right! The gig binge is far from over, for in the space of a couple of weeks, we'll be seeing the STUPIDS, NEUROTICS, CHUMBAWAMBA, CULTURE SHOCK and, once again, HDQ and HELLBASTARD.

On to the general U.K. scene now, and

new bands to watch out for include TRIBE OF BENN and REFUGEES (both from Scotland), THE UNTAMED (Co. Durham, England), 3 BLIND DRUNKS (Southamton, England). . .there are more but it'd take all day to list them all. However, two bands you won't be able to ignore are the MACC LADS, still going strong with a cassette LP—tuneful, offensive older style punk—and, in that very same category come the BILE DUCTS (from Conset, Co. Durham), who make the Sic Boy Federation look street credible! Their songs concentrate on sexual matters and disasters (would you believe they have a song about the Zeebrugge Ferry disaster—"I'm on the Zeebrugge Ferry disaster/ The

ceiling's spinning but I'm not plastered")—one hell of a sick band! Apart from those bands I've mentioned and a few others, most new bands seem to be punk metal and all sound alike (to these ears anyway). One good thing is that there seems to be an increase in fanzines, th output of local zines doubling in the past month alone! Also good about the scene in Newcastle is that there are rarely any fights at gigs, a thing which, sadly, cannot be said for London, whre idiots regularly spoil gigs.

Politically, things stand to get much worse in the U.K., as another Conservative government, as you know, was elected again. Already they've introduced slave labor for all ages under the disguise of "Job Training Schemes," where you work for your dole; plus they're trying to bring in a different house rates system which will mean, surprise surprise, the poor paying more. I dread to think what else they've got in store for us.

Well, that's about it. Hope that was o.k.

Cheers,
Trev (HAGL Zine)/ 57 Briardene/ Burnopfield/ Newcastle Upon Tyne, NE16 6LJ, England

Well, 4 years have finally gone by since I first set foot on what was to be my home for the next 4 years. Needless to say, I was not happy with what I saw, I hated the fuckin' place. I would have given my arm to get out of there. Those of you who have had the opportunity to live in a foreign country will understand what I felt. The change of moving from one society to another, completely different society, can bring quite a shock on a person. The shock of moving to a country whose language is quite different, a country whose customs and ways are alien, can put quite a strain on a person.

The difference between Japanese and American society is great, despite the fact that Japan has ben overun by McDonald's, 7-11, and World Pro Wrestling (and the list goes on). In the U.S.A., kids are at least taught (lied to) that they (God help us!) can live their own lives the way they want to, although they will never be allowed to do so. So to a degree, America is a society with an emphasis on the individual. In Japan, it's just the opposite. Japan is a society which stressed loyalty to some sort of organization. Before World War II, that loyalty was stretched out to Japan and the Emporer. Yet, through the deaths of millions, America was able to break that bond. The disillusionment in Nippon and in the Emperor caused a need for that loyalty to be shifted elsewhere. It found its way to the company.

The companies have capitalized off this loyalty, as is evident in Japan's near-domination of economic trade. The company attempts to ensure this loyalty with reductions in the prices of whatever the company manufacturers for their workers, and occasionaly gives housing, cars and many other benefits. The company sets up company picnics and sports teams. These sports teams compete against other company teams, which provides the worker with company pride, much like Nazi Germany provided sports to increase patriotism.

Most Japanese workers have few real friends, the extent of his "friendship" reaching only a few fellow workers with whom he spends the night getting drunk. The Japanese worker practically lives and breathes company business. In the U.S.A., a worker may switch jobs a number of tims in his lifetime, and this is expected of him if he wants to reach a better job. His Japanese counterpart seldom, if ever, switches jobs, instead trusting the company to move him up the ladder. In Japan, if a worker has changed jobs frequently, he is suspected of being a high risk, and may not get a job because of it.

The indoctrination begins early. The father, who dominates the family, demands and gets loyalty and respect. Before the child even gets to pre-school, his/her parents demand that he/she respect school teachers. This respect and loyalty is then transferred to the company that employes him/her. High school students must wear uniforms to enforce the idea that they are all the same. Any attempt to be different may bring complications with the teacher. There have been cases of the teacher beating students who "haven't showed enough respect."

Despite the differences, though, now that my 4 years are up I'm really going to miss the place. Only those of us who have experienced the Japanese hardcore scene will ever have a good understanding of what I've seen and what I've heard.

The gigs here start around 6 to 7 p.m.

LAST BOMB

The train system shuts down around midnight and that's how most people get around here. So, if you miss the last train, buddy you've doomed yourself to a night of endless waiting.

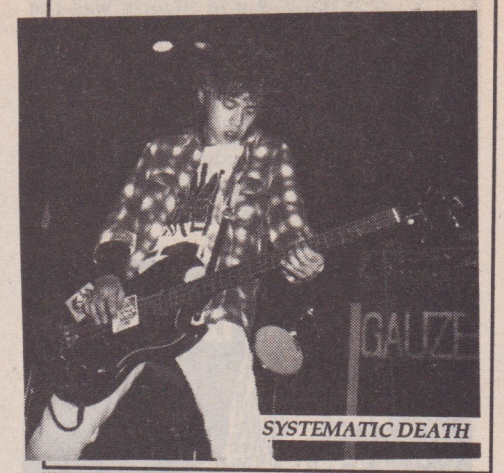
The shows have little violence. The only sources of violence seem to come from an occasional drunk out to cause trouble for the rest of the kids, but they're easy to take care of. Unfortunately, the only other source of violence comes from some of the bands themselves. Hell, I've seen a singer who must have been a Hulk Hogan disciple, give a kid an atomic back-breaker during his performance.

Prices: Fuck, they're high. Everything costs an arm and a leg here. Those of you who have tried to buy Japanese records will know what I mean. Import records cost 1,800 yen ($12-$13). Stranger still, domestic releases cost even more—2,000 yen ($13-$14). Hell, it costs less to order records from the States than buy them here. Gigs are expensive also, usually about 1,800 yen, but sometimes they're lower.

In little less than a year, a major change has swept through the Japanese scene. Until the beginning of last summer, punk rock in Japan was mainly U.K.-originated—G.B.H. and CHAOS U.K. were everywhere. At the beginning of last summer a tranformation hit the scene. U.S.-style hardcore started to be recognized by the majority of kids. Now it's not uncommon to see 7 Seconds and D.R.I. t-shirts at gigs. Those of us who have been here for a while are nothing short of amazed at the rate at which this transformation has taken place. I can't help but get the feeling that maybe it's grown too fast, too soon. Maybe it's just a fad. I hope not.

DEADLESS MUSS

Photos: Toru


SYSTEMATIC DEATH

Japan's infamous skate scene, or should I say "fashion," is still on the rise. It's gotten so it's kinda hard to believe that it started around a year ago. I can still remember when CORRUPTION OF PEACE was just about Japan's only skate rock band (whatever the fuck that is). When Corruption of Peace fell into dust (well, people were saying they were re-forming, but Kevin moved back to the States I think, so this isn't likely to happen), skating continued to grow. Skating is still popular in Japan, inside the scene and out. Hell, fashion mags have regular exposes on "skate fashion." Fuck, I went to one show and saw photographers tapping kids on their shoulders, asking them to move to better light or into a better pose. At least there doesn't seem to be much skate exploitation on TV, like in the States. But it's probably just around the corner.

Well, on to the generic scene report. LIP CREAM'S 2nd LP is out, entitled 9 Shocks Terror. Lip Cream is one of Japan's better bands (in my view). Their fast and harsh and put on great shows. GHOUL may be reforming as GHOUL II—well, I think it can be called re-forming, I'm not sure. The "if you send us a letter we won't answer band" DEADLESS MUSS has their 7" EP out called 860 Seconds Cooking (?). It's fuckin' great, despite their creative version of English. Hey, it could have been worse (Skate-TA-2U-Life). They played a great gig a while back with Lip Cream, SYSTEMATIC DEATH, LAST BOMB and some Kanji band (sorry, I can't read Japanese). Systematic Death may have a new LP out soon. I think GISM is coming out with their 2nd LP, but don't take my word on it. OUTO's new LP is out but I don't know the name of it. I finally got my hands on NEW ROTEEKA's 7" EP and it's quite good hardcore, along the sing-a-long vein. They put on great shows, the lead singer wearing different costumes at each show. I've seen him as a clown and as Batman, it's pretty fun. Old-timers TRASH are still around. LAST BOMB have been organizing quite a number of great shows recently. NEATHEAD played a gig at some disco that has Wednesday skate rock nights. They wre the only hardcore band there, the rest being heavy metal. It was great, despite the fact that I had to endure 2 heavy metal bands to see them. SIC has their big country punk gig July 5 (sorry, I missed it Roger and John: really wanted to go). Sic is a really fun band who also sing some really "deep shit." Just ask Roger about dowery vampire. Sic has at least one cut on Straight Time Production's second comp tape Consumer Blackmail II. I don't know the price, so ask Roger.

Well, fuck, I've finally gotten back to Atlanta, GA. Saw Youth Of Today and Faith No More. Wasn't that bad but Youth of Today deserved more crowd participation.

I'd like to say bye to all my friends who have drifted in and out of my life for the past 4 years: Seth and Teru (thanx for the photos, guys), Chris S., Jill Witchcraft, Pete, Jason, Chris W., Phildo, Roger (keep up the good job), John, Kevin, Roichi, Brandon and Brad! So remember, "It feels like snow!" and Led Zepellin can burn in hell. Bye.

Chris "Felon" Pollitte/ 230 Trailmore Ct./ Raswell, GA 30076.

P.S. To anyone out there who gives a fuck, don't forget to write.

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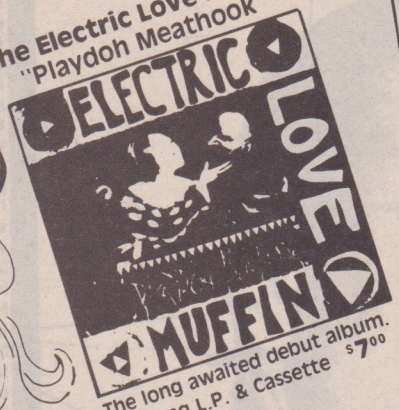

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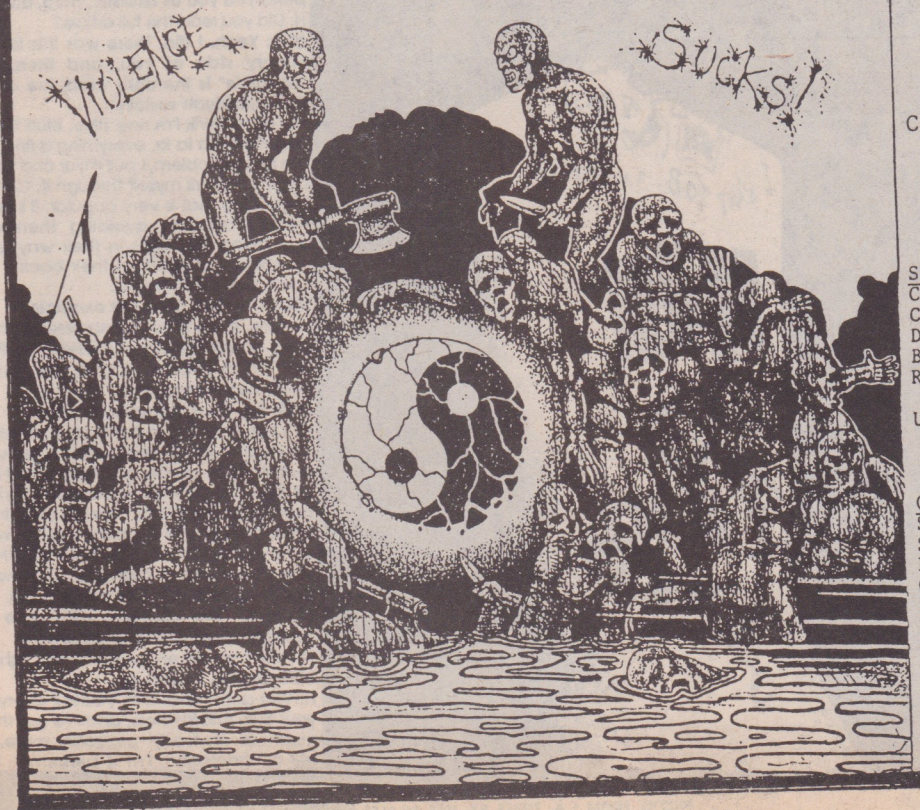

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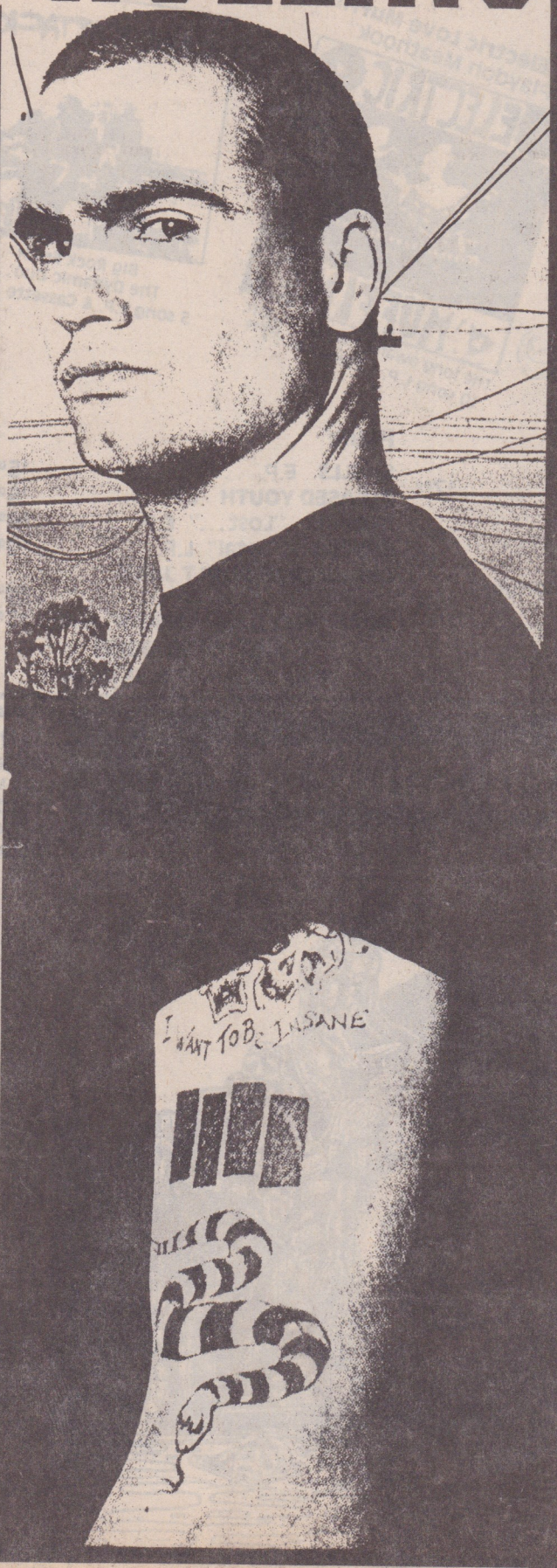

Interview by Tim

MRR: Is this gonna be a candid interview or are we going to have to hash out ancient history?

H: You can ask me anything you want. You do what you want; you always do anyway. You ask what you want and I'll answer the truth as always.

MRR: The new band...the new album seems more "punk" than I thought it would be, meaning more straight ahead, aggressive...

H: That's what I'm into, more straight ahead and aggressive than some of the later Flag stuff.

MRR: Is that album something you're real fond of?

H: I like it, I wouldn't have done it if I didn't like it. I'm not trying to do something for a certain audience.

MRR: Often musicians will say they no longer like a record by the time it comes out.

H: Oh no, me and Chris wrote the songs and produced it and I mastered it here in L.A. and it's very much what it is. I like every second of it.

MRR: Tell me this, in relation to the kind of music you were doing with Black Flag and now this, compare the music side of your expression to the spoken word you also do. What do you get out of each of those, is it a different emotion?

H: It's a different release, really. The music thing is way more physical, and I go off really hard. But the talking thing is very much lower volume but still it kinda blows me out in a different way. The reading gig is like taking an S.A.T. while running uphill, and after a few days of that I'm pretty wiped out. I could easily do 2 weeks straight of playing music rather than 2 weeks of doing that an hour-and-a-half a night.

MRR: Is it scarier?

H: No, 'cause you can't get as thoroughly gone standing there talking as you can with music because of its rhythmic nature.

MRR: Aren't you more naked?

H: Sure, there's no shitty PA so you can't hear the vocals. It's just some dude standing there with a folder, talking. And I say stuff that just cuts me to the quick.

MRR: It's interesting, in light of several people involved with punk going into spoken word, is this something aging punk rockers can get into?

H: I'm really not concerned with what anybody else is doing. I'm only 26.

MRR: That's pretty old for a punk rocker.

H: I'm Henry Rollins and not a punk rocker.

MRR: I see.

H: You should allow people just to be and leave the classifications out. Dig it, I don't want all the benefits of being labeled "punk rock", I'll take it the hard way, of being just one dude. I'd rather just have more reality with my reality.

MRR: Given that there's only so much a body can take...

H: The only time I'm punk is when you write it in your magazine.

MRR: Some people look back at their days when they were involved in "punk" disdainfully, whether they used that title or not.

H: I'm not ashamed of anything I've done, put on record, written in a book or magazine, or said, nothing.

MRR: Nothing ever?

H: Regret is bullshit. You be responsible for your actions and if you fuck someone over, fully expect to get the same thing done to you. Being sorry, that's a waste of time.

MRR: There's nothing to learn?

H: Well, instead of just "Oh, I'm sorry" when you knock a guy over....Don't be sorry, just help the dude up and do what you can to help. I'm saying, get more committed to righting your error than just being sorry. Sorry is a lot like hope, "We hope it won't rain today" or "I hope I don't die in a plane wreck." Either you will or you won't.

MRR: That's a superficial sorry.

H: I'm not into the regret thing and I don't think anything disdainful about punk rock. I have the same disdain for that as I do for classical or heavy metal or satan rock or whatever the fuck is happening. I just want to play and I really don't need certain values thrust at me—the punk rock values I'm not interested in. I'm not interested in how quaaludes and beer you can chug at a Bo concert, I just want to go play. If you say you're rock" you get a lot of benefits.

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MRR: No, this is you direct.

H: OK, then I'll just tell you where I'm at. I don't anything against women. As far as my sen humor, that's debatable, everyone has their taste. I think I'm funny. Whatever, so what. But I nothing against women, I'm not sexist and I'm racist. In fact, a lot of what I do fights that abruptly, very strongly.

MRR: Tell me this, we're all attached to what go around us, whether we like it or not, and feed o some extent. For example, today there's hearings going on in Washington, DC with O North, does any of that have any impact on you trying to gauge what you feed on, what ener you.

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MRR: So, it's a catharsis for you.

H: Yeah, you get in there and wrestle with it, be down, and you're done with it. Then you can smil real. A lot of people go "Peace and Love" and th all fine. But do they know anything about war hate yet? I don't think they did their time with war hate. I'm way into the peace and love concept, think you have to do your time with the war and h so you can say "I love you" and mean it. It's n bad thing to know what a bad day is.

MRR: At the present, what are some of confrontations you're engaged in?

H: I don't go out on the street and fight people.

MRR: No, no, I mean in...

H: You gotta deal with yourself every day, deal your own fullofshitness, and I've got that going jus much as anybody, probably more. And so th self-confrontation. I'm a performer, I'm always

PHOTO FROM L.A. TIMES BY JEFF SCALES

HENRY ROLLINS

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MRR: At the present, what are some of the confrontations you're engaged in?

H: I don't go out on the street and fight people.

MRR: No, no, I mean in...

H: You gotta deal with yourself every day, deal with your own fullofshitness, and I've got that going just as much as anybody, probably more. And so that's self-confrontation. I'm a performer, I'm always out

interested in. I'm not interested in how many quaaludes and beer you can chug at a Bon Jovi concert, I just want to go play. If you say you're "punk rock" you get a lot of benefits.

MRR: You do?

H: That politically correct thing. You get a lot less flack.

MRR: Punk rock means a lot of different things to different people.

H: I'd rather just be Henry. "Oh, that's Henry playing, oh, OK" or "That guy's a sonofabitch and I don't want to go see him." But don't put me on the bandwagon with Johnnie Rotten, I'd rather walk by myself.

MRR: Whatever definitions...

H: I'm not into any definitions, you do what you do.

MRR: Let me ask you this. There's an image I have of you which is of someone who is hard, disdainful of women. This is an image that comes from performances and lyrics of Black Flag, an image that I have of you...a lack of sense of humor, etc. Now, some people that know you well say you do have a sense of humor. I'm wondering, is this an incorrect image, or is it a cultivated image, or a changing image?

H: I don't think about image, I let you people do that for me. Tim Yohannan takes care of my image for MRR, and that takes care of a lot of people's image for them. They read it and have their image--instead of their own, they have yours which they take...

MRR: No, this is you direct.

H: OK, then I'll just tell you where I'm at. I don't have anything against women. As far as my sense of humor, that's debatable, everyone has their own taste. I think I'm funny. Whatever, so what. But I have nothing against women, I'm not sexist and I'm not racist. In fact, a lot of what I do fights that very abruptly, very strongly.

MRR: Tell me this, we're all attached to what goes on around us, whether we like it or not, and feed off it to some extent. For example, today there's the hearings going on in Washington, DC with Oliver North, does any of that have any impact on you? I'm trying to gauge what you feed on, what energizes you.

H: I stay very much out of the political trip. I'm very uninterested in what those people are up to. If I'm at the dentist office I'll read Newsweek, but I don't watch TV, I don't listen to the radio except for public radio, and I don't read the papers.

MRR: What does fuel you?

H: Stuff I see. You know, I've spent most of my time on the road, so I see this and that. I see more of a street scene. And also I don't have girl friends and I'm not a social type and spend a lot of time by myself, so I kinda feed on that energy, just thinking about things.

MRR: I saw an article in the L.A. Times, and it sort of portaryed you as nihilistic, hard, angry...

H: Did you read the full article?

MRR: Yeah, I did. There was this kind of sense of--a literary side of you, and then..I don't know if "negative" is the right word, the negative damage that individuals sustain.

H: I don't think I'm negative. Stuff like Duran Duran is negative, "La la la, everything is fine, dance in Rio". If I've got a problem, I pull it out and wrestle with it, and hopefully work myself through it. Confrontation is not something that is very popular, it's seen as negative. People are into avoiding themselves, avoiding everything that gets in their way, and it becomes monkeys that jump on their back. I choose to fight back, even if it's myself.

MRR: Can you give any examples?

H: Sure, if I'm feeling depressed, I'm gonna write a song about feeling depressed. So the song comes out "I'm so depressed, grrrr, grrrr, grrrr" and then it's "Well, he's so negative." OK, ...

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MRR: At some point though does it become too inner drawn?

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MRR: Is there a problem when you become such a known quantity? Part of performing is gearing up and having a set of defences, and is it hard then to stop performing?

H: Well, me when I play is pretty much me when I'm not playing. The music gets me very, very hyped up and the music really sends me. When I'm sane, there after the show, all the words I say and everything I do I hold myself accountable.

MRR: I mean in terms of having your own private life.

H: I don't have much of that.

MRR: Does that bother you?

H: Yeah, sometimes. I could quit anytime I want, right? I could go work at Sears, maybe, if I had the guts to mutilate myself in that way. But you do make certain sacrifices. If I didn't want people to know me, I guess I wouldn't put out records and stand on stage and say "Look at me, look at me" all the time.

MRR: But doesn't it become almost addictive?

H: I love to play, I play just as hard at practice as I do in front of people. I'm just hooked on the playing, the writing, all that. Yeah, so I'm addicted to that, but I'm not addicted to the roar of the crowd. It's nice...

MRR: Without the feedback it wouldn't quite be the same emotion, no?

H: Well, that's the thing you have to do--play for yourself, really like what you're doing. I mean, I just finished 8 weeks in the States with the band, and there were some of those places where there were 30-40 paid and they all stood at the back and checked it out very quietly. Just sniffin' around to see if they liked it, or maybe they didn't feel like standing near the stage. I still played hard 'cause I like it. I guess I'm funny that way.

MRR: How have you changed at all in the last couple of years, if at all?

H: Maybe a little wiser, maybe a little cooler. I've put myself through a pretty rigorous thing, staying on the road for most of the year and not allowing myself much quarter. That has taught me--having your ears boxed in a lot of times--has made me understand other people better and maybe to give other folks a bit of slack. But sometimes it's hard, when you work your ass off living with a bunch of strangers in a van night after night performing to a bunch of strangers who also steal from you. They pay their money to get in, they clap and go "Rah, rah, rah" and then rip off your bookbag and your clothes and slash your tires and all that. Each person in that crowd is a potential threat, so you go through all that for weeks and then you come home and someone complains about their shoelaces not looking the right color and you just don't feel like hearing about it and you become very inflexible about basic shit that straight people put themselves through. You do not live like me, I come from a different place than you. I don't worry about my coffee machine not working, I just put gas in my van and go. If some girl goes "Oh, you didn't call me". Well yeah, I didn't call you, but you're not dead, be happy. Your van didn't wreck today, no one put poison in your omelet at Denny's, the promoter didn't ream you, you didn't get your face cut off by a skinhead, and I didn't call you, big deal! It's just a different perspective. But the road experience and the writing has maybe helped me be a nicer human being. I'm not the nicest person, and I don't pretend to be. Not everyone is Mr. Rogers.

MRR: But you do find you can be a little more tolerant?

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MRR: What is your book going to be specifically about?

H: My stuff? I've got about 5 or 6 books in print right now.

MRR: Right, the one you're working on right now.

H: In fact, there was a little blurb in MRR about that--a picture of me saying "God, aren't I great" or something like that, for putting out a book. That's how that came off, someone goes out and does something for themselves and..

MRR: There's a history to making fun of you...

H: Sure, I guess.

MRR: ...based on our previous interaction, or lack thereof.

H: It would be very easy to make fun of you without making any fun, but I won't do it.

MRR: Believe me, everyone else does. If you put yourself in their shoes...

H: I'll let them do the work.

MRR: I get death threats all the time.

H: I got none of that goin', no death threats for you. I want to keep you alive and cooking for years to come. I don't think you could do anything to me to inspire death threats.

MRR: I guess you've got more of a sense of humor than I thought.

H: I don't want to kill anybody except all the L.A.P.D.

MRR: Do you still have it out for cops?

H: Sure, because I walk down to the post office one day and there's a cop slamming some Mexican's head into a car hood until he throws up. Cops hitting women, "Oh, my gun accidentally went off 6 times while I was cleaning it in front of this Mexican." Shit like that, I'm not into. I'm not into the authority and brutality element and what these snivelling, brainless assholes are allowed to carry out. I don't like the power they are given, they totally misuse it and hurt people and I'm not into that.

MRR: Do you see any way of altering that?

H: No. What are you gonna do, take a machete and chop 'em all to bits? We'll have a new squad in the morning. There's always someone who wants a badge put on them.

MRR: Are you of the opinion that the way things are is the way they'll stay or only get worse?

H: I think it'll get worse. Authority will get way more hi-tech, even down to the small things. Like now there's computers in the cop cars in L.A. In a few years they'll be able to punch your face up on one of those. They'll go "Oh, that guy" and they'll call in your name you'll go "bloop" and your face wil come up with your arrest record, your home address or maybe a tape recording of you and your wife, you never know. I just don't like the control that most of the policemen I've seen have. They're real bastards, you know--very sexist, racist, big kids with guns. Big 15 years olds who got beaten up in the locker room, and now they gotta go beat up people in the big locker room out in the world.

MRR: Tell me, you choose to continue to live in L.A.?

H: Yeah, I'm not the biggest fan of L.A. , but it's where my business is, where my P.O. box is. I'm not here much, I live on the road. I live in a litle room here, rent part of a house out, I got my tunes and my books and my desk and I'm here about 7 weeks a year, so I'm not all that particular.

MRR: On the album, I assume you wrote the liner notes. By your name, you wrote "wannabe". What's that about?

H: I just thought about every conceivable cutdown to describe myself. It took me all of about 8 seconds to write. I flew over to Holland to do a thing, and you had to write out your own introduction on these cards and give them to this guy. The MC doesn't know anything about anyone 'cause everyone is from all over the world. So they're writing "Received Master of Poetry from University of Saigon", etc., and the guy's reading it all in English with a Dutch accent and just reading them without even thinking, and reads mine which goes, "Henree Roolins, a beeg loser who does not smell so good." People were just going off. One of my greatest moves.

MRR: Well, I guess that's it. Thank you.

H: Well, thank you Tim. Next time you see me, don't hesitate to come up and say "hi".

MRR: Well, maybe next time I will. I was in the theater when you saw "Raising Arizona" and I said "Hmm, should I say 'hi'? No, that might be an unpleasant experience", so I declined.

H: Awww. Well, you never know.

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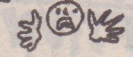

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M.S.I.

MORE STUPID INITIALS

M.S.I. are a band from Toronto who have recently released their self-titled 7" on B.Y.O.B. records. Their music might possibly be labelled as melodic hardcore, yet their influences also derive from various other styles. Lyrically, they cover a range of topics dealing with substance abuse, individuality, prejudice, and more. As you read this interview, you may notice that the members of the band do possess views which are not in constant accordance with the views of their fellow members; they are five different people with five different sets of beliefs, yet through their individualism, M.S.I. show that it is possible for people to work together and achieve goals despite certain differences. The interview was conducted by Louanne of Tunga-Tunga!, and a more extensive version of the interview will be printed in this fanzine's second issue for any of you who may be interested. M.S.I. are John Rankin on vocals, Glenn Salter and Derek Emerson on guitars, Paul Morris on bass, and Tim Alchin on drums.

MRR: Give us a bit of an introduction and background information on M.S.I.

G: M.S.I. was conceived around October '86 after the departure of Tim and I from the D.O.G. ranks. I spoke to John after a gig one night about forming a new band and he was excited. Shortly afterwards, Paul from Sons of Ishmael joined. Derek came in a little after that. The rest is history.

MRR: Although all of you guys refrain from drugs and alchohol, each of you have a slightly different view on the matter. Can you each discuss your individual views?

J: I became straight because I used to drink, I used to smoke, I've suffered bad experiences, I've seen the use of drugs in high schools on the incline.

D: Being straight is for me but it's not for everyone. It doesn't really make a difference to me if others are straight or not; we can be friends either way. Being straight is anti-obsession, not a bunch of rules you gotta follow or you're "outta our club" type thing. We're all straight because we wanna be, not because it's a cool, trendy thing to do.

G: To me being straight is a slap in the face to a society that finds it socially acceptble to be intoxicated on a regular basis. I realized at quite a young age, that I didn't have to participate in these vices if I didn't feel like it.

P: Personally, I started and stopped drinking at the age of 16 because I couldn't handle hangovers. It's my personal thing, so if others drink - that's their choice and their lives. I feel that drugs and alchohol serve no practical purpose. Are these people so boring that they need artificial stimulants to have a good time?

T: I don't give a shit about anyone else who wants to drink or do drugs! If that's what they get off on - fine, but it's not for me

Back in Control

I'm tired of apathy toward our kind,
Parents and authorities keep themselves blind,
They sit and criticize from afar,
without finding out what we really are

They accept the media's twisted impressions
of violent youth with hateful aggression,
they accept this as the truth,
"Punk can only destroy our youth"

Support groups want to become our saviours,
to put an end to this "self destructive behaviour,"
ignorance I can't condone.
If you don't want to try and understand us. . .
then just leave us alone!!

MRR: While a lot of bands and people carry a die-hard approach about being straight, you guys stress the importance of having a choice in the matter. Why is this type of choice so important to you?

G: The number 1 reason to stress the importance of a "choice in the matter," is not to come across as preachers. Although it's a lifestyle that suits us, it may not suit everyone. We're mainly just trying to make folks aware that they can, if they choose, step out from the flock. As our song"Choice" goes, "It's your choice, so you decide, just be sure to lead your own life."

D: I have the choice to be straight, and others should choose what's right for them. Either way, their choice shouldn't effect our relationship. I don't believe in preaching about it.

MRR: How do you think that a band such as yourself can counteract the accusations of "straight-edge" being nothing more than just another hardcore trend?

J: In Toronto, it was a hardcore trend back in '83. I wrote lyrics for a song that we do not have yet - it talks about people who used it (the straight-edge label) to be cool. If people think that we're a straight-edge band because we think it's cool - that's bullshit 'cause there's hardly any of us in Toronto and we're getting slagged like you wouldn't believe!

G: Some people find it so hard to believe that change can occur so they simply laugh it off as being a trendy hardcore thing to do. A lot of these people are ignorant to the fact that it may well be a genuine decision.

P: For some people, straight-edge may be a trend, but I don't think so. At least it would be a good trend. I wouldn't waste my time trying to counteract these accusations.

MRR: How do you guys feel about people who go around slagging off bands with attitudes similar to your own? Do you think that these people are intimidated or uncomfortable with bands who have a solid message to put across?

D: They might feel like we're putting pressure on them to be straight, but we're not. Instead, we're showing them that there's an alternative. Do we deserve to be slagged for that? We're being slagged behind our backs with no chance to tell our side of the story.

G: I think that this style of hardcore is as valid as any other style, it's just that a lot of people look upon it as nothing but very idealistic and naive dribble. Personally, I think that mere idealism is a step up from a lot of these negative views that a bunch of bands spew in their lyrics. Th'Inbred is a fine example of a band who make a joke of the whole "positive" movement. Although they did make a few valid points with the "Positive Song," they also classified and stereotyped to a ridiculous point. I couldn't be sure if everyone in a so-called "positive" band skates. The whole song went a little too far in my opinion. Too generalized.

MRR: You have one song - "Back in Control" - that deals with censorship groups such as the P.M.R.C. Do you think that censorship can be justified in certain situations, or are you against censorship at all times?

D: Censorship might be necessary in certain situations but when you're talking about lyrics, I think it's unnecessary. Bands should be able to express their ideas. If they decide to censor lyrics, they're saying that freedom of speech is bullshit. In the Catholic church, they condemned a priest in Buffalo for handing out condoms during a sermon about AIDS. He was trying to informs people instead of saying "the problem might go away if we ignore it." You can't justify censorship by keeping people ignorant.

P: Censhorship cannot be justified. But there still are unanswered questions like - should people's freedom of speech be infringed upon if the person is spreading lies and false information? The song "Back in Control" s not really about censhorship, it's more or less about groups and people who condemn hardcore punk without really knowing what it's all about.

T: Certainly censorship can be justified. Could you magine if there was no censorship at all, what kinds of things they could be showing on TV and stuff? Censorship is another form of guidance and everybody needs guidance to some degree.

MRR: Discuss your views on politics and other related current events.

J: Myself, I'm more left wing and I'm definitely for peace. One thing that really bothers me right now is the star wars issue. Kennedy, in a speech made back in the '60's, said that space would never be used for any type of warfare, and that's just what's happening right now. I just can't trust governments who are so hypocritical - all of them are hypocritical.

T: One issue I am really concerned about is this bullshit free trade deal between us and the U.S. If the free trade deal goes through, America is going to suck up our whole economy and eventually our country. I wish that Mulroney would stop kissing ass to Reagan!

MRR: Tell us about the song "Our Fight."

G: I wrote it and to me it meant setting a goal and in time, with hard work, reaching it. It's about not backing down on your beliefs, values, and personal morals. Not letting things get you down; faith and persistance can pay off. Not listening to the negativity of others and speaking your mind can do a lot for the morals. More or less it's about not giving in.

MRR: Do you feel that the concept of unity is a realistic goal to strive for or do you see it as an unachievable ideal?

T: I don't think unity can be achieved. I mean when you have 500 people at a show, what you have is 500 different people with different ideas, goals, and thoughts. So I don't think it's possible. If a show goes it's full lenghth without a fight, that's good enough.

G: It could be achievable but the first step towards unity is tolerance. If people at hardcore gigs can't even get along, how do they expect to achieve unity with the rest of society? Unity within the scene should be possible with effort from everybody involved in the scene. Hardcore should be for everyone interested regardless of hair-length, color, sex, etc.

MRR: What do you guys see as the present weaknesses of hardcore and what can be done in the future in order to help avoid situations like club-closings?

J: Educate people on hardcore, because what I believe causes trouble within hardcore is people who believe that it is a violent thing. They think that hardcore is nothing but violence. The reason why they think that is because the media shows only violent punks. Some asshole watching TV out there is going to say -"Punk is violent, that's for me!" The media creates a lot of these violent punks who cause club-closings. If they could just show some of the more positive aspects of hardcore, this may not happen.

MRR: What can we expect from M.S.I. in the future?

G: Possibly another 7", some tunes on compilations, more gigs in town and out of town, more cool stickers, more 'zines from me, etc.

P: More good clean fun!

M.S.I./ c/o John Rankin/ 60 Dalegrove Cr/ Etobicoke, Ontario, M9B 6A9/ Canada

FIRE PARTY, a recently formed D.C. band, were interviewed May 20, 1987 by Sharon Cheslow. The lineup is: Amy Pickering, 22, vocals; Natalie Avery, 20, guitar; Kate Samworth, 19, bass; and Nicky Thomas, 17, drums.

MRR: So, how 'bout a brief history of the band -- how you guys got together, that sort of thing.

Amy: What happened? Oh, we didn't know each other.

Natalie: Yeah, me, Molly (Burnham), and Amy had dinner together about two years ago and Amy said, "Do you want to be in a band?" We didn't know each other. We had met once. We'd shaken hands once. And I said, "Yeah." And then the next day we went and got drums.

Amy: Wait, when was this?

Natalie: This was the summer of... summer of '85... Revolution Summer.

Amy: So we all got together. Natalie said Kate was good. I was playing drums, Kate was gonna play bass, and Natalie was playing guitar.

Kate: We didn't start practicing with Nicky until last September. We needed a drummer 'cause we wanted Amy to sing.

Amy: I decided that if I was ever going to sing, I might as well just do it, because if I didn't, I was a sissy.

All: Yeah!

Natalie: I said either we get a new drummer or we get a new singer and it's going to be a lot harder to get a new singer that we all like...

Kate: And who's really good instead of a drummer who we already know.

Nicky: I was really depressed and wanted a band and they felt my vibes.

MRR: You had been playing in IN PIECES. What happened to that?

Amy: It went to pieces. Ha ha. (lots of laughter)

Nicky: Guy (Picciotto) introduced me to Natalie one night and two days later I started practicing.

MRR: Well, Amy's been singing for a while, but the rest of you have just started to play your instruments pretty recently, right?

Ni: I've only been playing for two years.

Na: I've played guitar for a while, but since we started practising in Sept. there's been a big improvement. One thing I think is kind of cool is that I never learned classically how to play, like all the rock and roll leads and stuff. So I've learned to play my own way. The songs we first wrote were...

K: Garbage...

Na: Really simple and rudimentary.

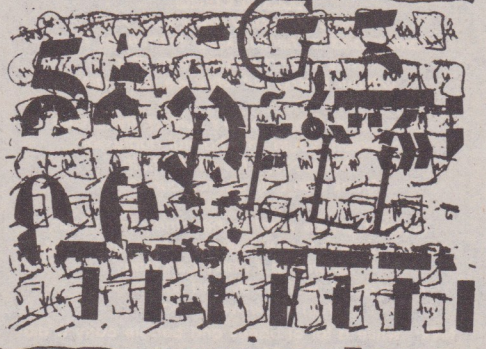
A: You can feel the difference.

MRR: Other than just being more technically proficient now, what other changes in your direction have you noticed?

A: Complexity...instead of just trying to get through on our instruments and play what we know, we're trying to move into things that we're not so sure of and experiment with new stuff.

MRR: You've had four shows so far, right?

A: Yeah, our first show was Feb. 28, 1987. We've played Space, 9:30, Space, and WMUC.



MRR: How do you think your shows have gone?

K: The second one at DC Space was the greatest thing ever for us.

MRR: Amy, what's it like for you to be playing at 9:30 since you work there?

A: It's strange. I've already heard comments about me being the one to get us shows, which is bullshit, because the band that was headlining the night we played there (Dag Nasty) had asked us to play. And I think we're going to get less shows there because I work there. I try and fight against it. It's not a big deal. We've played out. Sometimes I worry about it, but I figure if I worry about it on both sides, it'll come out even.

MRR: Where does your name come from?

All: A fire party!

K: Amy had a birthday party and they went to a fire (laughter).

A: It was my birthday and I decided we were all going to go out in the middle of somewhere and have a big bonfire and just hang out and dance around the fire, stuff like that, which was totally cool. For Christmas, I got all these photographs and I gave people pictures of my birthday party-fire party.

K: Hence the name.

MRR: Kind of like pagan rituals, huh?

K: Yeah, kinda.

A: I mean, it's just cool -- the atmosphere of just hanging out and just totally doing...

Na: Yeah, it was really cool... It was really late at night and it was really fun. Everyone was just...

MRR: Like getting in touch with nature and stuff? (laughter)

A: We just sat around the fire and it was raining and misty. We had candles. It was totally weird... As we speak, a candle is lit.

MRR: Yes, we're sitting in darkness getting the total mood here... Okay, now I want to bring up something...

K: I know what it is -- do we wear our deordorant!

MRR: I want you to decide whether you want to talk about it or not. The whole thing about you being girls -- on the one hand, I don't even want to ask any questions about it at all, because I feel I should be interviewing you just like I would any other band. But on the other hand, I feel that this is one of the few times in D.C., let alone nationally, that this has been done, and I think it's important to talk about.

A: Yeah -- I think we should talk about it. It's just a fact of the way we live.

MRR: Well, first of all, when thinking of yourselves as a band, do you think, "we're an all-girl band"?

A: No.

MRR: How has the reaction been from other people, though? It's very easy to say, okay, we're gonna think of ourselves as just four people, but when the audience sees you and you're four girls, very often they'll say, "oh -- they're an all-girl band."

A: Yeah, there was one guy who said, "oh, an all-girl band," but then he heard the guitar sound and went, "damn, that sounds really good." We've had both -- we've had really supportive responses like, "they're so hot," and we've had responses like, "oh fuck, four girls."

K: And then we've had responses like, "Why don't they tune their own instruments."

Na: It can either be a curse or it can mean...

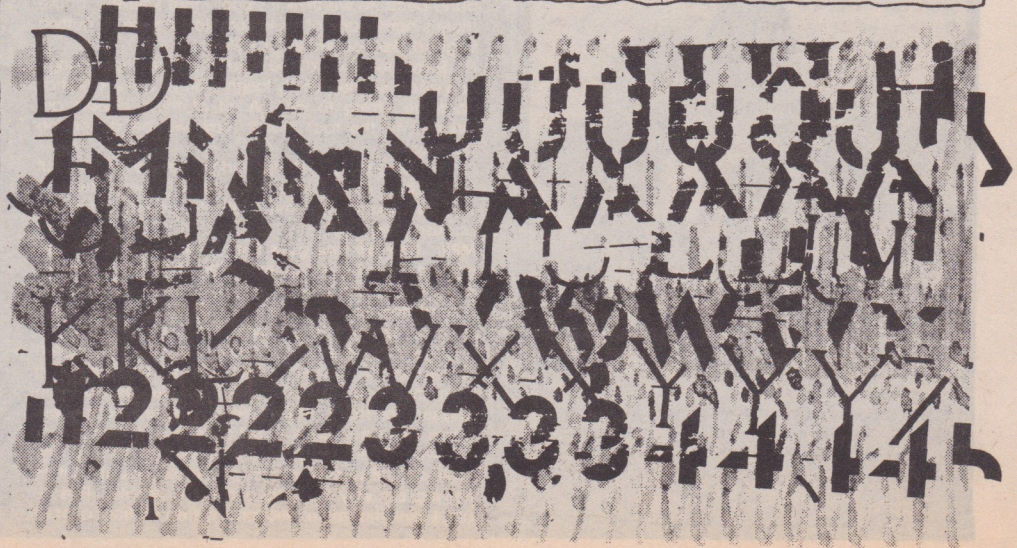
A: Extra support.

MRR: In the not so distant past, guys that we all know (laughter), they've said that they disliked girl bands, disliked girl singers, but now they're very supportive.

A-There have been a lot of changes. All the guys are now like, "Go! We want you girls to go!" Girls, females, whatever. I hate "women". They say, "we want to hear what you can do. We're gonna support you all the way... I think everyone's real supportive of us -- females, males -- all the way.

K: I think we have an enormous advantage cause of the people that we're friends with and the kind of music we play. It's easier for us to get shows -- it's easier for any of the people we know to get shows-- 'cause I know a bunch of people at school that are in bands and they keep sending their tapes to everyone and they have such a hard time getting shows. I mean, we just take it for granted.

A: Well, we are in a pretty tight community and so, generally speaking, everyone supports each other. Even if you don't know what the band sounds like,



you're friends with them. So you know what's going on and you're interested in what they're doing. So it's easy. We've gotten support like equipment and roadies. Everyone's really helpful... The thing is that we have such good friends. It's really close, like family. And families give each other jobs. It's like asking your sister if you can wear her fucking clothes or whatever.
K: Yeah, but I mean that's why it's hard for anyone else to get shows.

FIRE PARTY

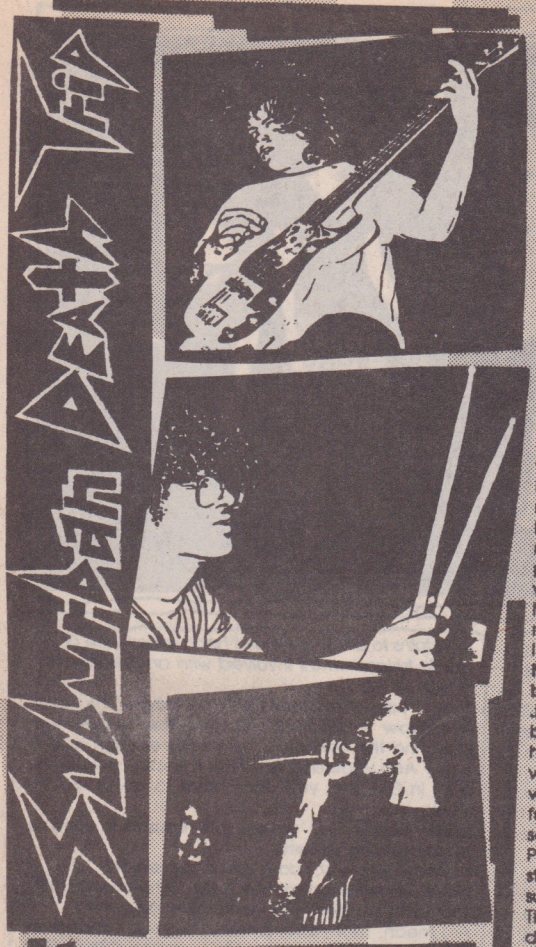
MRR: Yeah, the family thing is like nepotism, and if you have that in a music scene, it can create problems.
A: But at the same time...
K: It's lucky for us.
MRR: It's lucky for you, but...
A: But I don't think we have any special advantages. I mean, I can get a show at 9:30 when I want, but I don't abuse that. And I don't think borrowing equipment is abuse.
Na: And DC Space is great about giving anyone a show. And same with Positive Force.
MRR: We may have a real good community, but don't you think it could be wider? I mean, it is very tight, but it is also very closed.
Na: It depends. I mean, think about Mission Impossible. They were out in Buttfuck, Virginia.
A: Otherwise known as Fairfax.
Na: They didn't have any special advantage, but they were a good band.
A: Good bands get recognized. In their circle of friends they're really recognized, and in our circle of friends we're really recognized. And ours just happens to be here in D.C., and theirs just happens to be elsewhere. It could be more open... I don't think the close community that we're in is a hindrance to anybody else.
Na: I think it helps them.
Ni: Yeah, cause I wasn't involved in that whole community before this and everybody's been really nice to me. It's not like it's closed off and you can't talk to these people. It all depends on how you look at it.
A: I think people are intimidated.
Na: It starts to be this whole mythology.
MRR: Yeah, but how do you de-mystify it?
Na: Well, I think that's one of the things that when we go up and play, we just go up and do it, and we don't make any grand statements.
MRR: Well, what sort of goals do you have; what sort of impact would you like to have?
K: I think we just want to play a lot of shows 'cause it's fun.
Ni: Yeah, I think we just want to have fun.
A: We want to do what we're doing. The lyrics are not like, "Hi, I paint my face like a clown." It's serious enough, but we're doing it more for ourselves than as a statement to the whole world.
MRR: Yeah, one of the songs you do which I liked had lyrics that went something like, "the only way out is up."
A: That's "Drowning Intentions".
MRR: Who writes the lyrics?
A: Mostly I do , but Kate wrote that one and Natalie's written some.
MRR: What's that one about?
A: Drowning Intentions!
MRR: You're going to avoid that one very carefully, I see.
K: I can't remember!
MRR: What sort of influences do you have?
All: Wire, That Petrol Emotion.
A: Of course, the place and way we were raised. Everything we've been surrounded by all our lives.
K: D.C.
A: Exactly.
K: And a lot of the bands in the last couple of years. I mean, every once in a while. Like Rites of Spring and One Last Wish.
Na: The music is so important to everyone. We all write songs together. There's not one person in the band that writes the bulk of things. We all give each other ideas.
MRR: Both of you (Amy and Nicky) are on the new Beefeater album.
A: Yeah, the Beef record. It was fun. It was totally cool. We love Tomas. We kiss him daily.
Ni: It's a great record.
A: A lot of people are on that record. I think Tomas' idea was to get a lot of people that he dug musically and he just said,"you're all on my record." That was his whole idea--to get a community record and he put everybody's picture on it. Just a big, cohesive thing. That's where it's at.
MRR: Have you gone into the studio yet?
A: No, we plan to do that.
K: I want to!
MRR: Is it going to be at Inner Ear?
A: We're gonna do a four-track first. We don't want to jump the gun.
K: But I'd like to. (laughter)
A: Kate might do a solo project...WMUC asked us if we wanted to put something on their compilation album.
K: Yes, please.
A: So, we want to do a four-track with Jeff Turner.
MRR: Ah, the WGNS Studios.
A: This summer's just gonna rock 'cause there's so many good bands out now.
All: Happy Go Licky, Rain, 3, Press Mob, Ignition, Shudder To Think, Darkness At Noon, Kingface, Ian's band if he ever gets out of the basement, Scream, Tomas' band...
A: There's tons of bands. Scream is just the greatest band, except for Happy Go Licky which is probably the best band in the world...It comes in waves. Last summer there were only like two bands.
Na: There's not many records out now, though.
Ni: But the scene still goes on.
A: All these good bands, they don't have records out. They play, they have a good time, and that's where the scene is. There's things happening.
MRR: Yeah, things definitely go in cycles.
A: Revolution Summer was the best summer ever.
Na: That whole period, Rites of Spring...
All: It was great!
Na: It's something that really kept me interested in music.
A: Protests at the South African Embassy-fuck, that was so great!...So, everything's cool. We're digging; we're just hangin'. (laughter) I'm tellin' ya, man, we're just hanging out and having a good time and we're not under any pressure. I'm totally into things just happening. All these old bands that are around-some of them suck, some of them are going in great, new directions, like Scream.
Ni: The Bad Brains.
A: I'm serious, good stuff is happening. We have a positive outlook, I guess. D.C.'s a great place to be...

(Talk turns to a friend with first hand experience of the war in Ireland who's involved with an IRA/Sinn Fein POW)
A: Well, I do have to say that I'm totally for the violent overthrow in England of, like the vegetarians liberating the animals. There's not enough of that here. And vegetarianism here is such a pain in the ass. In England, you don't have to go to special stores.
MRR: Well that's 'cause this country's such a meat-oriented society.
A: Bingo. Anyway, I don't mean to preach.
Ni: All of our band money goes to terrorist activity. That's why we don't buy equipment. (laughter)
A: I mean, That Petrol Emotion is great because of their writing, influences. Man-, eading that shit, hearing about the IRA stuff you just talked about, I went and saw a play, "Ourselves Alone" ...everything influences you.
Na: That's one thing about the percussion protests by the South African Embassy. I think it's important to try and protest in a creative way.

FIRE PARTY

MRR: But those have stopped. There haven't been any since last year.
A: Yeah, it.s really hard. Everybody's got to get motivated. Tomas was the main instigator in getting this thing together by the White House. There's a new restriction in front of it where you can't have signs over a certain specified height and so we each, 28 people, had the largest specified sign, each with one letter. And all together it spelled out "Your President Is Lying To You."
MRR: Okay, last question-who here has tattoos and what do they say?
A: Natalie first.
Na: I have two. One's a flower and the other's an Edward Gorey drawing.
MRR: Yes,yes-I know somebody else here does...
A: I have a flower on my wrist and I have a three-part on my arm.
K: A three-part trilogy.
A: The first one, an "X", I got about five years ago. The next one, "Drink Deep", I got two years ago. I just got the third one. It's a chalice, but it's like art deco.
Ni: I have a big dragon on my back. (laughter)
K: I have a sunburst on my buttocks. (even more laughter)
MRR: Last words?
Ni: Have fun.
A: I ride 'em.

FIRE PARTY / 3911 Jocelyn St, NW / Washington, D.C. 20015



Four years ago in the basement of a suburban ranch home Suburban Death Trip was formed. Tim, a drummer at the tender age of 14, and PJ Partyhead (crazyman, vocalist, and legend in his own time) were the founding members. After several early line up changes, Peter, freshly finished with his third band, and Jason, an early bass player for the National Anarchist Front and friend of the families, joined to form the line up that has remained the same for the last three years. With scores of shows and the education of time, SDT has recorded their second album Sensory Deprivation Tank. This album is the band's first whole successful project, and the logical development of their own brand of intense musical energy. The band's earlier releases include the Psychedelic Discore album, and a raw 21 song cassete, Mind Shatering Power Blasts of their early untamed rhythmic throbbing. Suburban Death Trip has survived their formative years and now plans to force their musical brainwashing upon the youth of America and the world. Interview by Smudged.

MRR: Describe SUBURBAN DEATH TRIP.

Tim: We're the guys next door, the type of people you like to take home to your parents. We play the type of music your grandparents like to dance to.

PJ: The product of a warped enviroment and bad acid.

Jason: The best way I can describe our music is that we're the band I've always wanted to hear.

MRR: And what's that?

Peter: Kind of a combo of metal and earlier English stuff that got left in the sun too long and turned inward upon itself.

Jason: We've changed a lot over time.

Tim: I think that our sound has become more unique with the new album much more so than that of a year or two ago.

PJ: Hardcore and harder metal were my early influences, but we have all tried to rise above the mire of generic thrash metal.

Tim: I listen to other styles more than hardcore any more. The percusion in jazz and industrial-experimental are a lot richer than the straight beats of most punk.

MRR: So are you moving away from hardcore?

Peter: Not at all. You always hear people saying that the style is dead, but that's simply not true. We always put it back into our music, new ideas and concepts from other forms. For example one track on Sensory Deprivation Tank has ideas from a gypsy song recorded at the turn of the century.

MRR: So, I understand that you (Peter) have a hot shit musical background...

Pete: I just was subjected to it at an early age.

PJ: His mom put big speakers on her belly while she was pregnant.

Peter: No, but they did play music all the time, and my dad is a very strange music professor at the U of I. My mom's a music professor too, but she is into research of old manuscripts rather than performance. They both talked to me a lot about what was good music, and what repetitive meant. My dad takes an interest in the band and comes to most of our shows. He likes some experimental that I've played him like Stick Dog.

MRR: What about the rest of you, what type of background do you have?

Jason: I have pretty much learned to play with the band and from Peter and PJ. It's kind of strange not to have any experience outside of band. It helps us write, though, because I work well with Peter, who writes most of our songs. Peter and I have been friends and have worked on projects together for seven years.

PJ: I play bass with lots of different people and might start a serious independent band this summer. I've sung for two other bands that I formed before SDT.

Tim: I learned mostly on my own but took jazz drumming lessons for a while. I have also drummed for serveral other bands including NAF, 149 Dead Marines, and Human Error before SDT.

MRR: When was your first show and what was it like?

PJ: Our first show was in the fall of '84 but that was without Peter or Jason. We only played two songs and only three people stuck around to see us.

Jason: Our first show was in May of '85 in the basement of this little Commie collective bookstore-an okay place. There were lots of drunk people and we were out of tune, but we got a much better reaction than we thought we would.

MRR: What happened after that?

Tim: We all got a little more frantic.

Jason: Demented. We all got a little more demented.

MRR: How do you mean more demented?

Jason: Lots of strange things happened that summer. Lots of mental trauma and changes.

PJ: I became a severe alcoholic and hung out on the edge of my sanity for too long.

Tim: Yeah, things were pretty hectic.

Peter: We all did a lot of experimenting.

MRR: So what do you think of drugs now?

Jason: I hate them. I have been straight edge for a long time now and feel a lot better than when I was always in the twilight zone. I also have a lot more energy for music and other important things in my life.

Tim: I really don't care one way or another but I like to have a good time.

PJ: Jason is very preachy about things like that. I drink a lot, but why not? There's nothing better to do with my time.

Peter: I believe in free choice. People can do what they want, but I think they should not get their priorities messed up. Life first and then you can do whatever you want.

MRR: Does this cause any problems with in the band?

Jason: They keep me up all night when we are on the road, but that's about it.

Peter: Jason used to bitch a lot about stuff like that but doesn't as much any more. He's always ready to put in a word for his "good causes."

Jason: That's not bad, is it? We all just have very different lifestyles and I don't care what you do as long as you don't fuck up a show or something.

Tim: He's is very persistent about that type of stuff.

Jason: We have all moved apart a lot. If it weren't for the band, I'm not sure that we would still be friends.

PJ: I think it's more like were friends, inspite of the band.

Peter: We push each other a lot and people sometimes get mad. But that's what I like about SDT, 'cause I can get together with people who want to get intense about music, and try to put all other things out of our minds.

MRR: What was recording your albums like?

Peter: Psychodelic Discore was a nightmare to record. The person who recorded it was moving, so we recorded it with each person in a different room, so you couldn't see anyone. That's real hard when you play off each other a lot, especially the fast stuff. I had to run up and down this hallway looking in different rooms for different parts of the songs.

PJ: I couldn't hear anyone or see anyone, and I sang in a shower.

Jason: A pretty unprofessional job. We're glad it was our first record and that it's behind us.

Tim: I hate the studio. Everything sounds so strange.

Peter: But it sounds okay, and it's gotten good reviews. And when people hear it and then see us live, they dig the songs they know off the album.

MRR: So touring helps?

Peter: Yeah, we want to tour for the rest of our lives. Or at least the next ten years. We're working hard towards that goal with the new album.

Jason: Right now we can tour about four months of the year, when we're not in school. We're gonna drop out as soon as we can make it. But school is good for now.

PJ: I don't think so. I just dropped out of high school. I got really tired of it after awile. So did my teachers, because I would never come. But that's all done now.

MRR: So what are you doing now?

Peter: Well, the music's recorded. And all the art is done, so we must be putting out a new record.

Jason: We want to find a label to release it. Because all of our money is gone. We want a label that can keep us touring, and let us continue to develop our own style. We don't want a boss who will tell us what to say and what to play. That's one thing we don't ever want.

Peter: I think it's very hard to start as a band from the Midwest because most of the companies and distributers are located on the coasts. Also another problem is being from Iowa City. There is this strange attitude that prevades the town, although I.C. has lots of good musicians and active bands. They all have a hard time recording or promoting themselves because no bands have ever really done it. Most people have the attitude that you can't get there from here.

Jason: We have spent more time to get where we are than many bands do, but the time and enviroment has had a large positive impact on our music.

MRR: What specifically is the effect that it has had on you?

Peter: We didn't get caught in the hardcore style trap-where you are unable to progress as musicians because people think you are selling out or going metal or any other thing a band might do when the guitar player learns his first lick.

Jason: I have nothing against guitar leads or any other sound you can create on any instrument. I don't think any one sound is any more politically correct than any other. I think this is one of the main reasons people say punk is dead over and over, because the bands don't push themselves and you end up seeing the same show and hearing the same lyrics to the same song every time you buy a record. This style conformity is the type of musical attitudes that punk was a rebellion against.

Peter: We're not saying that everyone has to be a vercoso or give it up, but that everyone should push themselves and not conform to some preconceived musical stereotype.

MRR: Any other closing comments?

PJ: Enjoy!

Peter: Keep an eye out for us on tour late this summer and next fall. Look for our new album next fall. Hope to meet you all some day.

Jason: Anyone in the Midwest who wants us to play should write me. We plan on touring from now on.

Tim: We will be doing shows with the Iowa Beef Experience next fall. They are a new band we "discovered" who have been opening up for us ever since.

SDT c/o Jason Boer/ 1813 C St / Iowa City, IA 52240

Barbie Army

Sammy's Touch & Drive-In, an Italian beef and sausage eatery on the south side of Chicago, provided the location for the conversation held in mid-April with Barbie Army. Barbie Army, a relatively new band, has been performing all over Chicago these past few months and most recently, opened a show for Wendy O. Williams and The Plasmatics. During the conversation, they were, at times a little brash, but very open. There is some slight editing for space. Interview by Charles Bernstein of Cops Hate Poetry zine.

MRR: Please introduce yourselves around and state what you do for the band.

JL: I don't do enough for the band. My name is Jean, I'm the lead guitarist and all four of us do vocals.

JJ: I'm Judy the bass player, corporate accountant and business person.

MD: I'm Mary, rhythm guitar.

TM: I'm Tina the drummer.

MRR: How and when was Barbie Army formed?

JL: Well Charles, put it this way, April of last year, Judy and I were in a band called Fudgetunnel. Mary and I grew up together and I met Tina at a party at my own house, where she let slip that she was a drummer. So we said, "Let's get a band together," so we got together and did it.

MRR: Why did you choose the name Barbie Army?

MD: Because Mattel, the company that makes M-16 rifles, is also the company that makes GI Joes and Barbies, so we thought that meant something.

MRR: How would you describe the sound the band makes?

JL: Loud, rock and roll.

JJ: It's actually sort of something from each of the four of us. We've got the 60's pop, we've got the hardcore, we've got the death rock, we've got the straightforward. It's the individualism of each of us.

MD: Mod-psychedelic 60's garage.

TM: Fuckin' kick-ass rock and roll, man.

CB: What are the advantages/disadvantages of being in an all-women group?

JL: Our menstrual cycles coincide... sorry, Barbies don't bleed.

MD: The advantages? We can hold a crowd even if we don't play very well.

JL: Disadvantages, is we get advertised as bitches and stuff like that, when they don't even know us.

JJ: One of the advantages is definitely not getting the 2nd citizen treatment from other members, like you would in an all-guy band and one of the main disadvantages is being at shows and having jag-offs yelling, "Show us your tits, jump up and down" and being advertised as sleaze.

MRR: How well are you respected or accepted by other bands, considering the all-guy bands and the mixtures of male/female bands?

JL: A lot of people are jealous because we can get gigs and make more money at certain places than they would, just because we're girls.

TM: I think we hold a little remorse because they're better than we are and yet, we got more gigs than they do. It's not the fact that we try to get gigs, it's just the fact that we're women.

JJ: Accepted? Yeah, we're no problem, I mean we've got tits, asses and a couple of other really accepted parts of the anatomy.

JL: They seem friendly, god knows if they're being snotty or what.

MRR: Do you think clubs are giving you an advantage because you're women? I know there's not a whole lot of women's groups around and I imagine you would go through a lot of stereotypes...

MD: We like to make fun of stereotypes though. People try to apply them and they can't really. Sometimes we wear sparkly clothes. Jean wears tampons on the stage. She puts them on her clothes, so she's taking a stereotype and turning it against the crowd, I think.

JL: We had one case and I get the feeling it's not the last, where we went down and we were female and we were asked to play in this bar called Nasty Habits in Whiting, Indiana and the other band decided they didn't have to pay us and we didn't have anyone heavy that was going to force them to cough up the cash. Occasionally we have these minor tragedies, but we ended up getting paid, we ended up raising a stink.

MD: When the sound system is bad people always fuck with it, because they think we can't handle it. While we're playing, somebody will be switching the vocals around and you won't know what's going on. Guys will take charge, that's kind of a hassle.

TM: Yeah, after the gig, people are always like, "Oh, can I help you with that?" God! I hate it, I can handle my drumset myself. They automatically think I'm a weakling and I have to have all this assistance.

JJ: We were at Nasty Habits, we had the headlining band offering to carry our equipment, carry our guitars and tune up for us. I mean, I've got a 100-pound amp that I'm capable of handling by myself and if Tina can handle her drumset, I can handle our amp, we can handle our own stuff, we've accepted that shit as part of the responsibilities. Besides, we don't have the kind of cash to hire roadies.

MRR: Where do you see Barbie Army's place in the future?

TM: Saturday.

JL: Our place? Tina never thinks about tomorrow. I want to make a record, but I just don't want us to pay for it. "Our goal is to make some piece of vinyl that is good, but not necessarily popular, so that you can find it in a thrift store in 20 years and say this is a great record. I'm more interested in doing that kind of thing than signing onto some label. We'd also like to tour at some point, as soon as we get a vehicle.

1. JL - Jean Lyons
2. JJ - Judy Johnson
3. MD - Mary Dean
4. TM - Tina Matlock

JJ: Yeah, I'd like to get a hearse. As far as I'm concerned, being in a girl band, if we got the stamina and really got goals to stick around, I'd like to make a record and also like to make some kind of statement and try and change the attitudes that everybody has toward girl bands.

TM: I think rock and roll is at its all-time low at this point and we have to do something about bringing it to the surface at least. There's so many bands around know that don't even care about what rock and roll was meant to be in the first place. Our own thing is to bring it back.

MRR: Is there a record or tape coming from you shortly?

JL: We've just released a 10-song cassette called Barbeque, soon to be marketed.

*For further information/correspondence write to Barbie Army/ 838 East 57th Street/ Chicago, IL 60637. * comment attributed to the Chicago band, Sponge.*

GNP

Alabama. Hell yeah. Shit happens. Amidst this climate of fiery ignorance and cultural impotence, GNP, or Grossest National Product, formed five years ago from a whimsical idea to "start a band." Since then, they've progressed, added new members, gained a "cult" following, released one "out of print" demo and played too many shows/spectacles and/or disasters to mention. With a sound unique unto themselves, GNP balance quick-paced thrash with slow Stooges-inspired dirges. Consisting of Chris plucking the guitar, Spike yelping the vocals, Charles plunging out a powerful bass-fuzz sound, and Dugh pounding the drums with stick-splintering fury, the band has recently recorded new demo material that not only attests to their proficiency, but may be destined for vinyl or another tape release--definitely something to watch for! This interview was recently conducted with the band through the mail.

MRR: Do you put any meaning into the name GNP?

C: Sure. We're the Grossest National Product. Most of Amerika would probably agree. I try to be kinda gross. I write songs about jacking off, rabid dogs, vomiting, whatever strikes my fancy. I write some pissed off songs too. I try not to pull any punches. It's not pretty. I like to think of us as the musical equivalent of being bashed in the head with a sledge hammer.

S: I can't really remember what the meaning of it was when we first made it up. Actually, a friend's dad made it up. Now it means to me the four of us, just friends hanging out, thrashing. It's just the name of our band I guess.

D: Groovy 'n' peaceful.

MRR: A lot of people, myself included, have been impressed with your progress in recent years. How do you feel about GNP in years past? Have there been any significant changes in recent times (in terms of how you do things, etc)?

S: We've had our ups and downs for sure. We've played some classic shows and we've played some absolutely disastrous ones. The main thing to me is that we've stuck together for four-and-a-half years. I'm proud of that. As far as significant changes go, the one big one that comes to mind is when Chris joined up with us two-and-a-half years ago. As far as how we do things now, as compared to then, we've been trying to keep our live sets livelier by not fucking around so much in between songs. We used to do that constantly.

Chris: I think we're getting a lot better, we work toegether really well these days. We practice a lot more now, and we've gotten a lot of new songs down -- also we've branched out as far as our style is concerned, but without getting mellow or anything.

Duhg: We started out not knowing what the fuck we were doing so we played a lot of fucked up shows but it keeps us humble.

MRR: Do you feel any pressure between what you can create artistically and what you can get paid to do? How much do profits enter into what you do with G.N.P.? How do you feel about bands that are directed by the dollar?

Spike: Good question. Firstly, we never get paid shit, but that's fine with me. That's the way I want it to be. With me, profit is of no concern, but then I have a day job, so that's where my money comes from, plus I own no equipment so I don't have to pay for anything to get fixed, replaced, repaired, etc. and I hardly ever drive to practice or any of our shows so I don't really need gas money. Bands that are directed by the doliar... GET THE FUCK OUT!! However, money must be available for bands to exist, at least in this fascist day and age of Amerika, but profit doesn't need to be made, that's bullshit. A band should be a labor of love. That way it can be a truly honest band.

Chris: We don't ever get paid. I'd like to, because I have the most fucked-up equipment, and I need lots of repair work. I break my guitars all the fuckin' time, so I do need the bread, I really hate bands who are in it solely for the cash, but I can understand the need for it. Money sux, but it's a necessary evil right?

MRR: Why exactly have you been banned from all the clubs in Birmingham? How do you feel about the rest of the Birmingham music scene?

Duhg: When people first saw us, at the Nick they were offended, especially the chicks behind the bar. There are no other clubs to have us in B'ham. All the clubs aim at rich frat boys and such. There was one club open awhile. The Rock, who let us and some other bands play several shows before they went under.

Chris: I don't know. Some people think we're too obscene and although we can be crude sometimes, I don't believe we're obscene. Some people think we're too loud, which we are..., others think we don't make them any money, but we could, opening for out-of-town bands or something. That kinda makes me pissed, the scene's pretty lame, but I do what I can to get more people turned on to us and other hardcore and alternative bands.

Spike: I hate talking about this. I don't know. The rest of the B'ham music scene is pretty lame but we have some cool bands... PMS, STUNT PIG, the OTHERS, the FREDS, MASS CONFESSIONS and a handful more that I haven't heard yet, not too mention shitloads of kids trying to get something going.

MRR: Any last comments?

Chris: Uh, come see us, write to us, support your scene, peace, etc.

Spike: Yeah, if anyone wants to write us, please do! Anyone who has written us and hasn't recieved a reply. Please, Please, Please, write back at the address included, most of the mail has been coming to my address, but I moved awhile back and the mail gets all fucked up when you move. We don't forget people on purpose. Unless you're an asshole (just kidding).

Send letter, correspondence, and beer tabs (for the worlds' longest chain) to G.N.P./ 115 Sterrett Ct # 62/ Homewood, AL 35209/ (205) 942-1188

Make it All Better

How'd things get so fucked up
Tangled in the web
a sticky web of problems
That don't need to be
If there was a God
I wish I were him
I'd fix it all up
Make it all better
But I'm stuck in a Web
A web of confusion
I can't do anything
to make it all better
there's too many things gone wrong
Make it all better
Make it all better.

NEVADA

Interview by Michelle Cali

The ATOMIC GODS is a local band of seniority scenesters. Sean Sloan, 26, on guitar, and Richard Gibson, 26, on vocals, with their rhythm section of George Genetekus, 23, on bass, and Alan Strong, 16, on drums.

MRR: What are your backgrounds as informed and active punk musicians?

Sean: My major in college is interdisciplinary political science, history, and sociology. I was the singer and songwriter for a previous band, F8. Interviews are difficult because it's such a limited exposure and you are known for what you say. I edited a fanzine, Civil Disobedience. I promote shows because too many other people are motivated by money and goals other than the higher purpose of the music which is enlightenment.

Richard: My major in college is communications. We've been in the scene for six or seven years. I've never been in a band before. I've worked on fanzines before with CD, etc., I've helped promote shows. We're socially-politically active with the anti-nuclear and anti-apartheid issues.

MRR: How do you best represent L.V. to the larger punk music community?

Richard: We have a song called "Modern Rome", and we play up the cheezy L.V. image. It's about how things have come full circle with the Roman Empire and American Empire, and the epitome of it is L.V. with triple X exotic dancers to your room and all the gluttony. We could do something in L.V.. I have a L.V. tattoo.

George: Nothing has really come out of here yet.

Sean: To present L.V. as a happening, vibrant, and alive scene that is growing. We have a unique thing here. Sin City. The confrontation of good and evil. Armageddon.

MRR: Superfiends meet the Maniacal Maestro of Mirth and Mayhem. Should punk music intergrate serious social -political issues or should it just be fun entertainment?

Richard: Both. It can be fun and still put a message across, but I think the message is very important. A sense of humor is a sign of high intelligence and is important to the message.

George: It ought to have some kind of talent and worth to it, some quality to the music, not just fun or politics. Being a good musician with musical artistic interest.

Richard: It's folk art.

MRR: Does punk music and today's youth have a useful or any effect on our world condition to alter it?

Sean: Yes. Punk music or any music does have an effect that will only continue to increase based on serious committment of intelligent individuals to sincere goals.

Richard: I think punk music has an effect because when kids listen to it they start to question the status quo, and read lyrics and fanzines and get involved. The only way to alter the world condition is by educating people and punk music educates because the lyrics can lead to questioning and enlightening. Rock music doesn't educate people, everyone educates themself, but the movement itself through the diffused punk network educates its own members and its own members reach out as individuals and educate other members of society.

MRR: What was one of your more interesting projects?

Sean and Richard: We were at an action at the test site, and talked to a guy from the APT (American Peace Test) and he told us that these Danish people were coming to town. Fifty Danish kids raised $150,000 and came to the U.S. to express their desire for a test ban treaty. (St. Rosemary and Judy Treichel met them in Copenhagen last fall for the 1986 United Nations World Congress for the International Year of Peace and the Trees, and discussed plans.) They visited the Nevada Test Site to play a protest gig with their pop band. We offered to help them with show arrangements. They asked us to play and we got other local bands to play too, like FSP and VA. Some of us put some of them up while they were in town. They smoked too much and were too skinny. Someone sabotaged the transportation buses by cancelling them, but a lot of locals still showed up. They told us not to drink beer and we did. The sound man was late and VA, our good friends, didn't get to play. The Danes threw a big bright painted beach ball of the Earth over the fence onto test site property. It was enjoyable and productive and we would have liked to have been more involved in the organization. However, the whole thing was more self-gratification for them to put down America and not show consideration for us. They had a very anti-American attitude problem.

George: They acted like we were just along for the ride, and not there for the same purpose they were. We donated all the equipment and built the stage, and they were unappreciative.

MRR: What are your future plans for the band?

Richard: Recording our tape. Our stickers and t-shirts should be out any day. Playing out of town. Europe. Letterman.

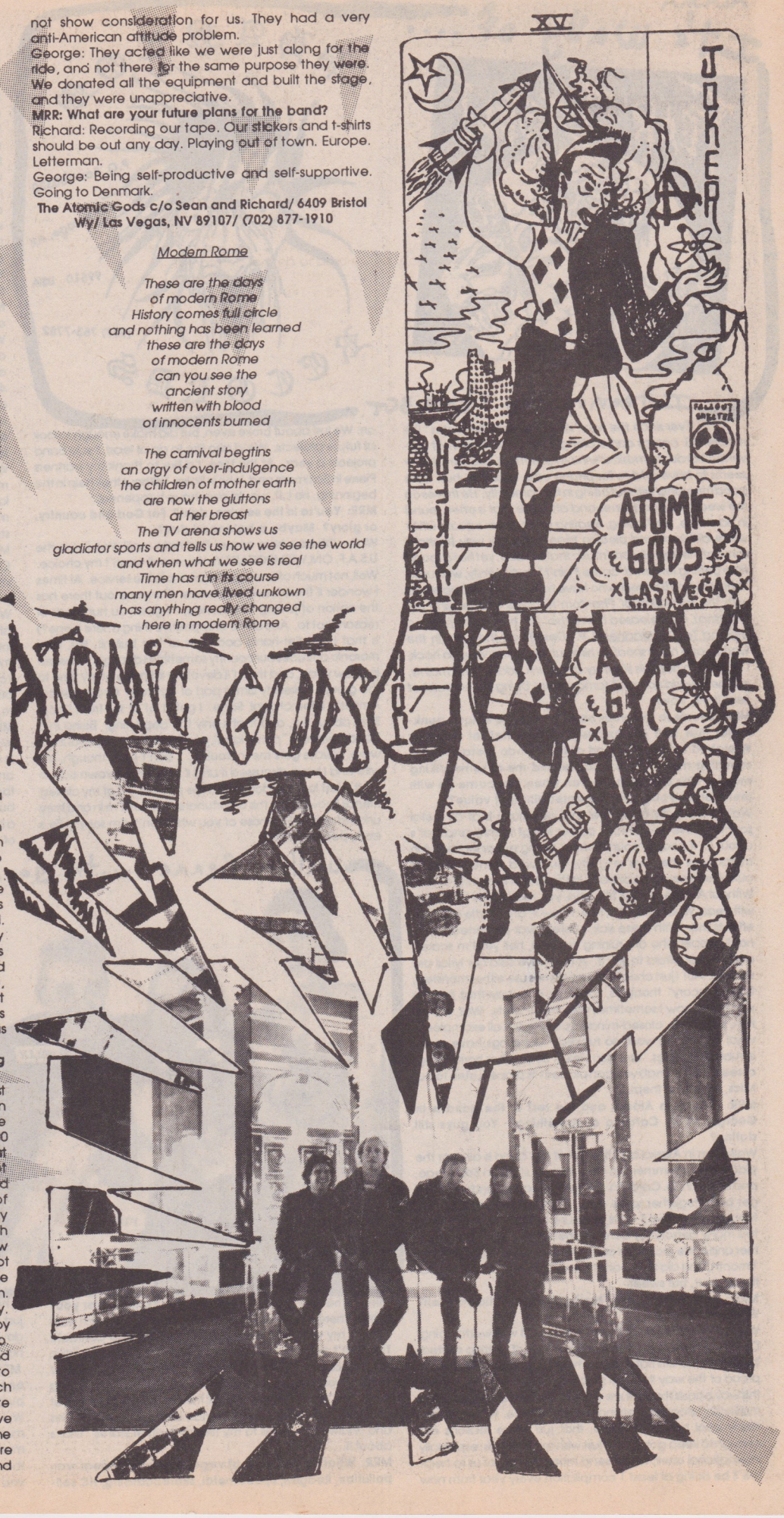
George: Being self-productive and self-supportive. Going to Denmark.

The Atomic Gods c/o Sean and Richard/ 6409 Bristol Wy/ Las Vegas, NV 89107/ (702) 877-1910

Modern Rome

These are the days
of modern Rome
History comes full circle
and nothing has been learned
these are the days
of modern Rome
can you see the
ancient story
written with blood
of innocents burned

The carnival begtins
an orgy of over-indulgence
the children of mother earth
are now the gluttons
at her breast
The TV arena shows us
gladiator sports and tells us how we see the world
and when what we see is real
Time has run its course
many men have lived unkown
has anything really changed
here in modern Rome



ALASKA

It's Wally of....

Interview by Chris BCT

Ever since the two "War Between The States" 90-minute U.S. comps came along, I've wondered what perverted hardcore musical wino made them happen. Wally seems to have a taste for phone calls, so we've built up a good friendship without being in the same city. He thrives on the wealth of good tunes and attitudes that is often found in hardcore, like trading, treating each other equally while we're different and piecing together some way to share some of the tons of world music that is made, yet has a tough time getting released 'cause it ain't Top 40. Wally, who used to have some Beavers (who have mysteriously disappeared with the formation of Phantom Records and leaving So. Carolina), also released the nothin' but hardcore There's a Method To Our Madness L.P. Despite all the zines in the world, none have snooted him out for an interview, so heck, I wanted to hear his life story as a punk addict, and mainly, cuz he's world rich and famous from being the vocalist of Fear Itself. Yow!

MRR: Seems to me, your band is part of a unique punk-metal that isn't obnoxiously metal. Half of the new Wretched also seems part of that, kinda metal without sounding metal. Your lyrics remind me of some Viking movie. Was a brain turned on when you came up with them, or do you go for the entertainment value?

Wally: We really don't feel that our music is at all metal sounding. We have thrash, power, lots of rhythm, and that's about it. If people count having strong guitar leads put in metal, well then we're guilty, but we'd rather consider ourselves a new type of band in the vein of Ludichrist or Born Without A Face. As our title says, yes, most of my lyrics deal with fear. What causes it, how I view it, and a little of how it effects me. With these sick, twisted, war-perverted, paranoid people who are ruining our lives, hell yes I'm scared and I'm not afraid to say it. A few have said our lyrics are satanic. No! I just choose to sometimes use either monsters, typical "scary" thoughts, together in a way that people would see how I sometimes view these idiots. War, starvation, politicians, closed-minded people are all examples of what makes this world so fucked. Our songs have many double meanings. You can view it as another horror-song, or see who (or what) you can place in its place. Listen to our lyrics, we mean them.

MRR: You're in Alaska and the rest of the band is in Georgia or So. Carolina or something? You guys still dating?

Wally: I'm in Alaska and the rest of the band is all over the place. Our drummer's in New York, guitarist in San Diego, and bassist in So. Carolina. We keep in touch, and we will all get back together some day. After we recorded our LP, though, we called it quits because at the time there were too many personality conflicts, between mainly the drummer and I. We recorded our first demo after being together 1 month, and did the LP after being together only 5 months. It was short, but sweet.

MRR: How many of the "Method" comps did you sell? Was it worth it?

Wally: We sold 1,500 of them. Fuck yes, it was worth doing. Doing cassette comps was a great way of getting started, but vinyl is the ultimate way to help a band(s). I was really proud of the way it got so much positive response. I guess this way bands thought we were a real serious label cuz the mail hasn't stopped coming since its release. We've met so many cool bands, people, that just these reasons are enough to keep going on. I just wish more bands, especially international ones, would send more demos for us to hear. We'll be doing at least 1 compilation every year from now on. We just about broke even, but did make enough to look at future projects. We'd also like to do at least 3 solo band projects a year. At this time, I'd like to thank my partners Pierre in Baltimore and John in Boise. Without their help in the beginning, no L.P. would ever have happened.

MRR: You're in the service, right? For God and country, or glory? Maybe a balanced diet?

Wally: Oh boy, here comes that hate mail! Yes, I'm in the U.S.A.F. ONLY TEMPORARILY! You see, it wasn't my choice. Well, not much of one... go to jail or join the service. At times I wonder if there's any difference. If anyone out there has the notion of joining any service, I'll give you hundreds of reasons not to. About the only positive thing (there is one?) is that I get first-hand accounts of the bullshit, lies, and moronic attitudes our country sometimes displays. I'll be out in a few years, and then I'll devote a lot more of my time to the groups I already am a part of actively: Greenpeace, Amnesty International, Sane. I get a lot of shit from Uncle Sam about this, and that's only the beginning. Being in a band, owning a "punk" label, constantly bitching about our ways, always gets me in trouble. I don't care though, my wife and I have discussed it and if it gets me thrown out, so be it. I just love hardcore and the people. All of my closest friends know about this unfortunate situation I'm in and they understand it. For those of you who don't, I'm sorry. Life is cool, people suck!

MRR: What's a typical week like, "punk-wise," for you?

Wally: There is no real active punk scene up here, so I must rely on my mail and my record collection and contacts. There isn't a day that goes by that I don't answer mail, listen to tapes and records, read zines, and think about hardcore/punk. Even when we are deployed somewhere, I bring tunes and zines with me. About the only things I miss about So. Carolina are the tons of friends, shows, and the parties and relative closeness to my friends in other states. That's about it.

MRR: What do you think of vegetarianism, nuclear war, pollution, Reagan, speedmetal, skateboarding, HC sell-out, religion, MRR, Sid and Nancy now a major motion picture? In 20 words or less!

Wally: Choice, reality, sickening, madman, boring, yawn, no excuse, hope, numero uno, who? Hey, that's only 12.

MRR: How much money have you made as a punk rip-off artist?

Wally: Are you kidding? You mean there's money to be made at this? When do I start? No, Chris, like you, I'm in it for the fun. If we make any profits, we put them right back into the records, ads, and needy organizations. Right now I'd say we are about $2,000 in debt. We stay alive because of support, and projects that keep on going. If we do ever start to make money, we'd just keep on trying to help out those smaller, yet deserving, bands like we try now. We definitely don't own any fancy cars, or a house. I won't lie, though it would be nice not to owe anyone a penny from this.

MRR: Are punks in Alaska cuz they don't know any better or cuz it's hardcore heaven?

W: There really aren't too many that I've met so far. But the ones I have met are really sincere and cool. Because of the distance and money involved in getting shows with "lower 48" bands it's tough. That's the real puzzling thing. Why aren't there any great bands from up here? I wish I knew, and maybe I can try to remedy that situation. We'll see.

MRR: When is your wife leaving you, and can a person live a middle class life and still be core?

W: First of all Chris (The Enquirer) B.C.T., my wife is not leaving me. Seriously, she's always been a great force for me, the label, the band, and everything that involves hardcore. We met at a Black Flag show in '84. Even our son Mykel likes the stuff! He can tell the difference between hardcore, and shit. My speakers are blown thanx to him and his faves, LUDICHRIST, CHRIST ON PARADE and CRUCIFIX. I'll see if I can't show him or guide him through life as a caring and nice person. That before the music is one of my main goals in life. Well we're sure as hell not middle class, but I think so. It's an attitude for the most part. If that person is sincere and shows interest and support, why not? You don't have to sport a mohawk, be on food stamps, no welfare, etc. to be a punk. I can though see where a person can sort of dislike a better off person at first. Get to know folks, book covers are no way to judge.

MRR: What keeps you going at this?

W: Well, like I said before it's not the money! Like most people in our situation it's the love of the music, ideas, and people and friendships made by it. I really cannot see where I'd be today or see life without hardcore. I'm sort of exaggerating, but it's a real integral and important part of my life. Having a band write to me and saying hey we got a letter because of the comp we were on of yours, or making a new friend, or helping a small band get on their feet, or having someone just say thanx — all play an important part. It all really boils down to being a nice person. Let's just hope this never dies, hardcore I mean.

MRR: Are you burnt out on hardcore? Do you still get off on the hot tunes and attitudes or do you see nothing but punk living past its prime?

W: I don't think I'll ever get burnt out on hardcore. It's too much a vital part of today's ideas on various topics. The music is awesome most lyrics are sincere and important, there are funny bands to make you laugh, others to make you think, and others to just let you enjoy being yourself or a

punk. Hardcore is music that matters. I love to hear my favorite bands crank out new and powerful stuff and what I enjoy more is a new and upcoming band that blows me away. Most bands have very little money, but like us indie labels pour everything they have into music and the outcome is great. Bands and labels like this along with great people supporting them are what makes hardcore so fun. Sometimes the scene will go through a slow stage, but I know that soon I'll get that tape or hear about some new bands that perk me up again. I still don't think that we've seen its prime yet.

MRR: Do you have a lot of mail to catch upon and what is it with these people who keep in contact worldwide cuz they're infected with hardcore and become mail addicts?

W: I've got and get tons of mail. I answer most as fast as I can and as lengthy too. Most people include stamps, stickers, etc so they'll get the fast answer, stickers, catalog, records back from me. The rest, well it depends on how they come across to me. It's just super to see how much of an influence punk is worldwide. I'm a mail addict and a phone addict too. I love to talk about music constantly and I'm always looking for that new band. I guess that people realize that this will never get to a level like Top 40 so we have to stay like we are and it's up to us individuals whether hardcore will live or die!

MRR: What's the difference between releasing tape and vinyl? What have your experiences with big punk distributors been like?

W: The big difference is cost. It costs lots of money to put out vinyl. It's well worth it though. Bands seem to respond faster to a vinyl project than tape, but I'm sure we all started out by tapes. Records for me went a heck of a lot faster and I got a lot more mail after I started "vinyl only". It's also harder screw up vinyl than tapes. People can always bootleg records on to tape, and I really don't care as long as people hear the music and that no money is being made from it. Most distributors SUCK!!! For every good dealing I had, I had 10 bad ones. You get lied to, cheated, avoided, etc. Be careful and shop around. Get references and be careful. Same with pressing plants. They lie and suck shit too. It just seems sad that so many folks call themselves punks, but are out to make big money off of us and screw us over. Their day will come.

MRR: Is FEAR ITSELF's LP going to happen or are you going to give in to your country/western/disco passion instead?

W: Chris are you OK? I never knew that type of music really existed. The FEAR ITSELF LP is out now you bonehead! Haven't you been reading Rolling Stone, Kerrang, or Time? Seriously, by the time this hits the zines it will have been out for a while. Finally, I know! We're going to release a very limited edition of 100 copies of our first recording session on a 7" with 6-8 songs to show what we sounded like in the beginning. And other than about 5 comp LP's from all over the world, FEAR ITSELF is just a memory.

MRR: What are some of your favorite punk bands, zines and some of the worst to you?

W: Off the top, some of the bands that are crucial and mandatory for long life are LUDICHRIST, BORN WITHOUT A FACE, early BLACK FLAG, J2K2, PTL KLUB, CRUCIFIX, CHRIST ON PARADE, BAUHAUS, JOY DIVISION, DISCHARGE, and lots of others. There are too many records to even start to choose from. Reading goes to MRR, Sporadic Droolings, Black Market, any R.K. Sloane comix, Twilight Zone, and loads more. I won't say some of the worst, but let's say that zines or bands that try too hard to push a certain way of life cause they think it's so perfect i.e., straight edge, positive, speedcore etc well I don't care for them. Variety is great, let's keep it that way.

MRR: Do you have anymore earth shattering revelations to dump on the fools that have no more taste than to read and listen to this hardcore crap?

W: Sure, keep on doing it. Hardcore is life. "Friends break down barriers of space and time. Communication is a weapon of unmeasurable power". That is from a friend of mine, John Yates.

MRR: Mail interviews are stiff and stilted. Why don't you cruise (missile) down to San Diego and show us why you're the punk rockinist artist/ producer/ talent, that MCA, RCA, CBS, EMI have somehow managed to overlook when handing out their million dollar contracts?

W: Cause I be broke Chris. I'd love to visit the other coast. Is there one besides the East? I will someday, but for now I'm safe up here. Those big time realize that I'm too much competition for Bon Jovi. He's sooo ugly. Ask Tim and Martin, they'll tell you how cute and loveable I am. I wouldn't take the money either, the gov't would get the most of it and buy arms.

MRR: Any closing comments?

W: First thanx for this interview and thanx to all that have had faith, support hardcore in any way. Remember you have nothing to fear, but FEAR ITSELF. Write to us, we care. Ohyes, Chris you son of a bitch, one day I'll get you for all of these questions. Lots of love. PEACE, Wally. Bands, get in touch!!!!!

NEW JERSEY

SACRED DENIAL

On an ill-fated night in May of 1986, the three remaining members of the defunct band SACRED DENIAL reunited to again breathe life into the effort. It had been over a year since the demise of the band, because of the exit of their drummer. All it took was a little faith and patience to try to put the pieces back together. Accosting a new, fresh mind to complete the four piece group, they began anew to continue on the legacy.

It was strange, it was unfamiliar. An attempt to carry on. Keeping the old beliefs, the energy, the message, the feeling and yet... Progress... as we must, for as time progresses one learns and experiences new things -- through which there results an endless expansion of the mind and soul. Indeed the band was now complete again and hammering away, forging on a new path, the product of which -- a new album -- North of the Order.

We can attempt to explain the idea behind "North of the Order," even though art is always interpreted by the audience. But whether it be band member or new listener, it is necessary to understand what is behind the music. As all forms of art are an experiment, we too have our trials. For us, we look at "North..." as our trial of what has become of today. One can look back and see how music is not only appropriate for the time it was created, but also how it expresses a meaning, a purpose, and a statement.

So within the grooves of this latest vinyl message, one may see entities foreign from the familiar Sacred Denial traits. But obviously, as all minds deal collectively and not abstractly, each mind builds up from square one -- only being able to expand/progress by taking note and applying that which it originally began with. Here too is an example of that expansion: that new, foreign element. Yet it could not exist without using those original building blocks, that original belief, energy, message, and feeling.

So to those that experience that which is -- SACRED DENIAL -- whether you are familiar or new, look upon this for what it is. Open the realms of your minds, the scope of your ideas -- and experience.

But be forewarned: as North of the Order is a finished product, the abilities, the progression, and we, the band, are not! Love Always, SACRED DENIAL (Janus, Mike, Ant, Kenny)/ 227 Union Ave/ Clifton, NJ 07011

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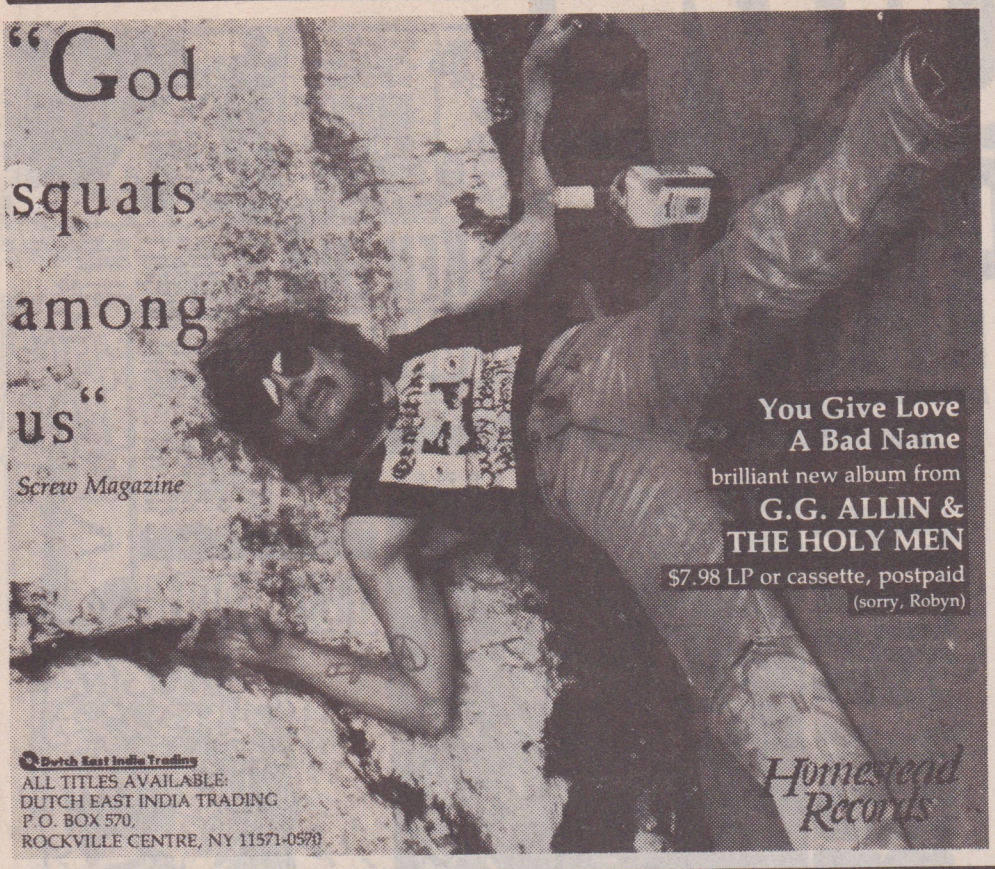

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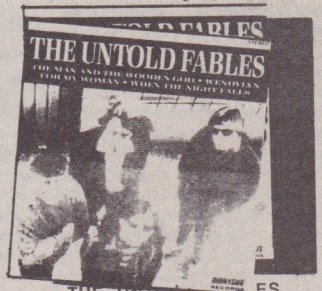

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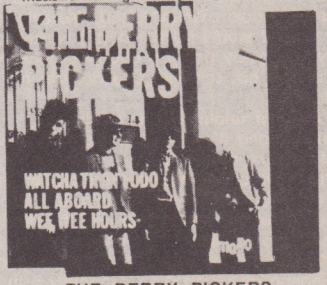

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NIEUWE KOEKRAND DRUKWERK

BOEKEN EN BROCHURES

Van de hand van Erik Vlooberghs verschenen de afgelopen maanden maar liefst twee boeken. Het eerste is Donna Rosa met daarin de gewaande tak van het A.N.C. in het hoofd bij de plaat wordt uitgebreid ingegaan op het hoe en waarom van deze aktie. Het strip-boekje heet Alcatraz Suzan (

Postbus 9486, 2280 HK Rijswijk. Even een kaartje sturen.

Het valt me zwaar een bundel gedichten van Diana Ozon te bespreken. Allereerst ben ik niet echt een expert op het gebied van poezie en bovendien is Diana's relatie met de Koekrand nogal gecharmeerd. Misschien dat haar bundel Hup De Zee daarom pas een half jaar na verschijnen hier besproken wordt.

Na jarenlang zelf materiaal uitgebracht te hebben heeft Diana dan eindelijk erkenning gekregen in de vorm van een uitgave door een redelijk grote uitgeverij en de daarbij behorende goede distributie en uitvoering van het boekje. Volgens de achterflap stelt ze in Hup De Zee "een nieuwe fase in haar ontwikkeling en boekt proza achtige teksten die zich laten lezen als registraties van haar reizen, met name in noord Afrika, aan de geologie en aan de krachten van de natuur." Dus ze schrijft te komen hoe ze dat doet, zal je je een exemplaar van Hup De Zee aan moeten schaffen of naar haar gaan kijken als ze in de buurt op treedt. Je zult er geen spijt van hebben.

Bij dezelfde uitgeverij in De

Hans Eikelboom, Anarchist telt 344 bladzijdes plus acht illustratiepagina's en kost in de boekhandel f28,50.

Johan van Leeuwen.

TIEKE BLADEN

. VITAL . . . BOEKEN

Uitgeverij In De Knipschaar komt in haar serie dichtbundels van jonge Nederlandse dichters met Kale Tijd, Nentiles 1979 - 1980 van Rene Stouten. We volgen het schrijpiet van deze 20 pagina's tellende bundel. "Rene Soutre (1850) is zinds Op De Rug Van Vitje Zwaans (1982) bekend als schrijver van verhalen en romans. Gedichten of zoals hij zegt: notities - schrijft hij achter al langer en is hij ook blijven schrijven. De Kale Tijd bevat een keuze uit deze notities, geschreven in de periode 1979 - 1980.

In De Kale Tijd is geen plaats meer voor het ornament. Zonder behang zijn de muren moeier, de vergaande volheid van het Biedermeier-interieur werd losgeschuld, teenzelen werden verruimd en de kale vlierines kunnen nu eindelijk tot hun recht. Men kan weer blijken, waar eerst de blik belemmerd bleef door kunstig opgesproren taalmonumenten.

De Kale Tijd vaak het lijken contrast: hier bloeit het uitzicht een dorre arm, door een paar schoenen in een etalage. De dichter geeft zijn ogen de kost en noteert. Hij vindt de poëzie daar waar zij uitsluitend thuishoort: in de straten die zijn hoofd doorkruisen, in het ritme van de asfaltstad, in de ingewanden van de gevangenis, in de stationshal van een provinciaplaats. Ontdaan van narcissus franje kan het woord misschien worden wat het zou moeten zijn: een wegbereider naar de Grote Lege Kamer, de kale ruimte waarin wij (wie zal het zeggen) mogelijkerwijs iets over ons zelf, en over onze tijd, te weten zullen komen."

Duidelijk niet waar, wie snapt het nog? Een voorbeeld

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De dominee
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de hoogmoed
denk hun sigaren
en doet er tevreen
een koppie koffie bij
maar de pater
kan moed praten
en dat is ook wat waard.

Verkrijgbaar bij de redelijke boekhandel voor weinig geld.

Meer gedichten, in de marge, uitgegeven door de Psychedelische Koekjesfabrieken; dit keer van Vital Boeken en met als titel Het Avondvaloffer. 36 Pagina's dichtwerk voorafgegaan door een brief van van Boeken aan uitgever Vlooberghs en op het schutblad begeleid door een bizar verhaal, waarschijnlijk van de hand van Boeken himself. Een fragment: "Vital Boeken heeft al over verschillende onderwerpen voredschakkende boeken geschreven, zoals over het feminisme, de zin van het leven, giraffen, de eertijd, de maatschappij, het kapitalisme, drugs, prostitutie, geweld, het sexuele leven, Bestial en een muziek (die met behulp van het een music committee van New Criminal, genoemde medium in de pen en sommige mensen stoken de straat over alvorens links en rechts te kijken, maar daarvan hebben ze in zekere zin het recht, want het is hun eigen leven waarmede ze alhun spelen. Ik bedoel, wel, het kan egoïstisch klinken, maar ieder moet zelf bepalen wat hij met z'n leven doet. Hierbij moet ik wel vertellen dat dit niet de persoonlijke mening van de verantwoordelijke uitgever heeft te zijn. Onze meningen verschillen immers geregeld, ik had gisteren bijvoorbeeld een boek geschreven, die ik zelf phantastisch vind, maar Vlooberghs weigerde even. "Te reisin bovendien moet je een dingetjes schrijven van boodt. Je weet rele nonsenjes bij goed is go stopper want het blad begi Oasis!"

Het viole

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De afgelopen paar nummers heeft Maarten Oudshoorn de politieke bladen die we hier in Nederland kennen, of beter gezegd zijn sectie van het contact, besproken. Maarten geeft achter de pijp een zijn aanzien en dan is het weer de beurt aan ondergetekende.

In het vierde nummer van De Vrije, aanchiehtich maandblad, een amsigarrtief voor Borneby als voorbereiding op de aktion van eind april voor herdenking van wat er in 1945 rond diezelfde tijd in Tejarnabiel gebeurde. Hoe die aktie in Barneby afgelopen zijn weten we inmiddels allemaal. In het artikel wordt vooral ingegaan op de financiële kanten van herconstrukie. Onder de kop De Zoete Inval? een artikel over contentieuse politie tactiken in koffiehuizen voor buitenlanders, zoals die bijvoorbeeld hier in de Albert Cuyp buurt de afgelopen tijd regelmatig plaats vonden en vinden. Een verhaal van een der klanten die een koffiehuis binnenkomt op het moment dat de politie al 10 minuten met de eigenaar bezig is, spreekt boekdelen.

"In twaan binnelopen. Er was een onderzoek aan de gang. De ene aan moesten tegen de muur gaan staan met de handen omhoog. Toen jassen en zakken werden doorzocht, en werden gefouilleerd. Alle agenten - tien stuks - hadden pistolen. Toen ik binnenkwam moest ik ook tegen de muur en werd ook doorzocht. Ze zeiden niet erg zo kwamen deze en niemand mocht praten. Ook mocht de nine goed Nederlands spreken anderen niet met de taal gehad pen worden. Ze vroegen aan iedereen het paspoort en de verblijfsvergunning. Een Amerikaan had deze papieren bij zich; ik ook met, want als je ze verliest kan je in de problemen. Ik zier "Ik heb mijn papieren thuis laten liggen. Ik ben al heel lang in Nederland en ik heb al lang een verblijfsvergunning." Die agent zei toen "Okee, dan ga jij vanacht lekker bij ons slapen en morgen gaan we dan met jou naar huis om de papieren te zien." Ik zei "Dat is goed." Hij zei ook nog zoiets van "Iedereen gaat met een man."

Tona moest iedereen gaan zitten. ▶

Interview by Tim

MRR: You've been doing your magazine for how many years now?

J: Since 1979. Some other people started it in '77, and I joined them 2 years later.

MRR: And you're up to issue number...?

J: Eighty should be out in September.

MRR: How has the magazine evolved over the years?

J: It started as a house fanzine for some people who were living in a squat. That's how the name came about too.

MRR: What does the name mean?

J: "Koekrand" means something like the edge of a cake, but it can also be the dirty ring around a toilet. So the guy who was doing the fanzine never cleaned the toilet properly, so people thought the name was typical for the building. It can also refer to the dirt of society. And in Dutch you can spell it another way, which also translates as "cow newspaper", which led everyone to think it had to do with cows. It was a mystery for 7 or 8 years, but people finally found out how it came about.

MRR: At the present, it's printed on glosy paper—was it always that way?

J: It was stencilled at first, a pre-xerox process, done in 4 or 5 different colors. When I joined, I tried one on offset to see what it would be like and it worked out OK. Actually, the glossy paper is cheaper there than normal paper. It has something to do with not having wood in it.

MRR: You print relatively few copies...

J: Yes, a thousand. It's expensive, and if it breaks even... most of the time it doesn't.

MRR: You have a little help putting it together, right?

J: Yes, I do about 60% of the writing. The help comes with the rest of the writing and with the stapling, but that's only one day every 2 months. Tos (ex-Jesus & The Gospelfuckers, ex-Funeral Oration, and now of God) and Johanna now and then. Especially with the all-English language issue, I had a lot of help. Negazione were in Amsterdam and helped out.

MRR: Marco, was he stapling???

J: Yes, really slowly. (laughter)

MRR: What has kept you doing this under what seems to be pretty hard conditions?

J: Maybe just stupidity. It's like some sort of hobby that got out of hand. I can't stop it anymore because there are a lot of subscribers and people who tell me not to stop.

MRR: How is Koekrand different from other European fanzines?

J: I think the main difference is that the music is not the most important feature of it. Music covers about half of it, because there's some politics in it. But that's decreasing, I guess because that's the tendency within the punk movement. There's also things in it about writers, poetry, movies. There's always something in it about a radio station or concert hall where bands play. A lot of things about values or ideas people have. When bands are interviewed, they talk hardly about the music they play, but more about the way they deal with the band. So, the music is the thing that keeps the audience together within hardcore and the fanzine's mainly about the culture.

MRR: Has the average age within punk dropped there as it has here in the States?

J: The age is getting down, too, but not like 12 or 13 as I saw in Vancouver recently, kids with Suicidal skateboards and DRI t-shirts. Maybe more like an average of 16 or so in Europe. It's not dropping that much in Amsterdam because all the older punks from Holland have moved to A'dam because there's more to do there.

MRR: What kinds of things?

J: It's easier to live your own life there. Out-of-town, you have family stuff, like the metallers who get married and have 2 kids and lead a traditional life. Punks have children too, but seem to deal with it differently. So, a lot of the old crowd hangs out there, live in squats, etc.

MRR: Do they get cynical?

J: Like me, yeah.

MRR: What's made you cynical?

J: Just that it's been going on for 10 years now, and it's ...ings but not really that much. Also, a lot of people still seem to think it's a revolutionary thing, like the politics are so important. I think it's important but I don't know whether it's changing anything. It might changes things for people personally. It doesn't matter if people have different deas and don't make major changes, as long as it keeps going on and people keep trying. In Amsterdam, we had the Emma, and before that Wijers, and now Van Hall. I imagine that if Van Hall closes down there'll be a different group of people doing something next year. I guess cynicism is in my own nature though. I've always been that way. That's why the magazine is still around, because I've never been that much into it. For me, it's always been some sort of childish thing to do.

MRR: Do you think you take doing it for granted?

J: I guess so, but not in a negative way. It's there, as long as there are people who like the music, it'll stay.

MRR: Do you still find enough stimulation to maintain you, or is it purely habit?

J: No, not purely habit. But you have to do something to be part of this whole scene, so they say. But I do feel that if I would just give up now and get a job and just buy the records and listen to the music and talk with my friends about this new band, etc., that I wouldn't get any satisfaction out of it. It's about making your opinion known about things, and about being forced to think about things because of the way bands go. It's important to be actively involved, make decisions, even down to choosing what kind of beer you won't drink, for example Coors or Heineken.

MRR: I wish I could read Dutch, because your layouts make the articles look interesting. You did an all English issues...

J: In February, with mainly Dutch bands.

MRR: But when you do interviews, are you confrontational?

J: Sometimes, it depends on whether I like them or not. If I don't, I'll be confrontational, but mostly I'm friendly with people and try to get them to open up,

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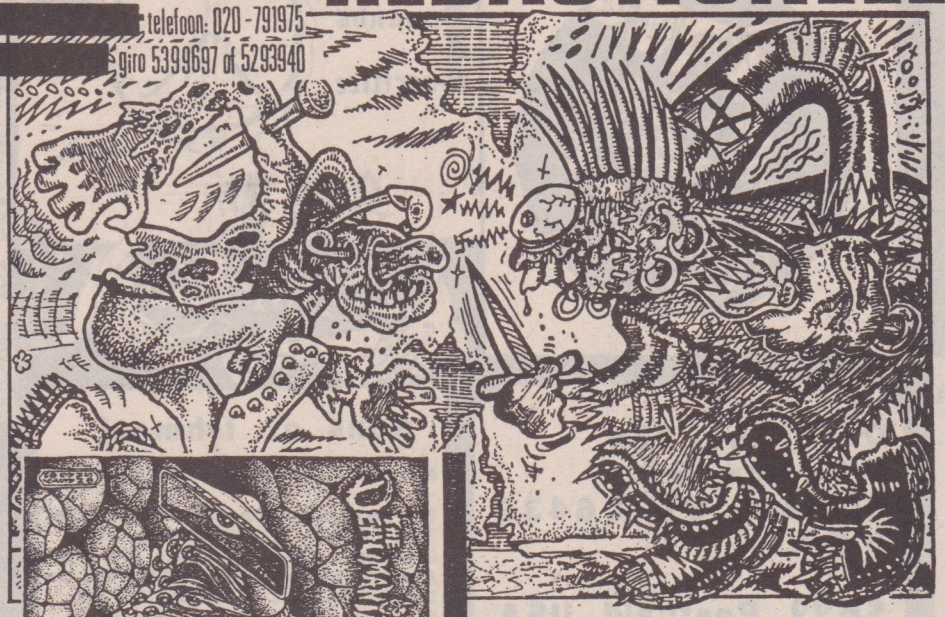

WERELD PLATEN KASSETTES

which can confrontational in an unaggressive way.

MRR: When earlier I asked about the average age, is it harder elliciting things from younger people.

J: Those people who are just getting into punk don't know that much. They haven't really made up their minds about things yet. After a couple of years you know what's going on. Young people are so enthusiastic about things, and if you don't share that with them, it's really hard to react similarly. So the interviews tend to be one question, one answer, etc., etc. With older people, it's becomes more of a discussion. I could discuss with young people about the way they're enthusiastic, but you don't want to destroy their vision of it. They have to develop for themselves, discover for themselves.

MRR: Let's talk a bit about Dutch bands in particular. What bands there do you relate to?

J: On a personal level, bands like B.G.K. and S.C.A. I do like the music they play, but it's just generic hardcore. It's good, but the interesting bands I like are Gore and God. Especially God, there's something about them, a radiation. Very impressive. Holland though is a small country, and you know most of the bands personally.

MRR: What do you think about the new straight edge bands?

J: I don't know. I think it's OK if people just control their bad habits like smoking, drinking, etc. I think it's a little extreme to quit them all. You should just be able to stop for a couple of weeks or get drunk once a month or whatever. It's a good experience.

MRR: Like you did recently, right?

J: No, I just got real pissed and didn't learn anything. (laughter) I didn't drink for half a year once.

MRR: How come all the Europeans we meet are such drinkers?

J: I don't know anyone who doesn't drink except for Lärm, but the people that drink in general don't get so drunk. It's mainly because it's easy to get a beer there, but here the drinking laws are crazy. You can drive a car at 16 and kill people, but not drink a beer. In Canada, you can only buy a beer in a liquor store. I was with a friend in Vancouver who had raised her younger brother who's autistic since she was 10 years old, has travelled all over Europe on her own, and she can't even get into shows 'cause she's just 18. What's the deal. People have their own responsibilities and should have learned how to deal with it.

MRR: Let's talk about your distribution. You said earlier that's what financed your magazine, but now you've ceased doing it. What does that mean?

J: A lot less work, so I can concentrate more on the fanzine. It took more than half my time, doing things like answering the phone, driving across town on the bicycle picking up records, packing 3 mornings a week--a lot of work helping people out, which is OK but ...

MRR: So how will the mag pay for itself now?

J: I have to be a bit more careful with money, get more ads (they don't often pay, as half are for free), get more copies sold...or maybe get a job and put more of my own money into it. I'm on welfare now. I was working at printer for 7 years, so I did have a small retirement savings, which I used to come here.

MRR: Do you use a computer now?

J: Yes, it's located at an anti-fascist collective office. They use it for storing information, as well as putting out a magazine. I pay a minimal amount in sharing it.

MRR: Do Europeans complain that your magazine isn't political enough?

J: There are many zines that claim to be political, but half of them are just about vegetarianism or anti-war stuf, well known subjects. I think it's better to be about relationships between people. But half our copies are sold in anarchist bookstores and half in record stores, and it's a good mix between.

MRR: Are there things you wish you were covering that you aren't?

J: I wish there was more artwork. Also, because I'm not that interested in the music of bands like Chumbawamba, who have lots of interesting things to say, they don't get covered enough.

MRR: How about The Ex?

J: I couldn't really do an interview with them because I don't really like the music that much, even though I'm close to them personally. I can't really do an interview unless I like the music, even though the interview itself won't be that much about the music. Someone recently did interview Chumbawamba for Koekrand, as well as New Model Army, which is totally different. Another thing I'd like to have more time, especially on the writing end, to finish issues. A lot of people say the interviews are OK, though. They aren't just quesion-and-answer pieces, they are they are stories with answers just mixed in. But I still think it could improve.

MRR: How frequently does it come out?

J: Once every 2 months, sometimes 5 weeks, but ur least 6 times a year. It's having a good impact on the scene right now, 'cause it's like an institution. Three years ago, everyone knew it from the beginning, and with all the new people coming, they saw it as the punk magazine of Holland. Subscriptions went up double. But what I don't like lately is that people accept the opinions in Koekrand too readily and don't think it out for themselves enough. The same thing happened to B.G.K. They used to be just one of the punk bands, but now their god-like to many people. That's not good, and they realize it themselves. I used to be just one of those people that put out a fanzine, but now with all the attention, I find I 've gotten interviewed by people I don't really like, etc. That's frightening. Same with the mail order, it became too much. The reason I stick with the fanzine is that I like putting out something, and it's changing. Two years ago I never would've interviewed New Model Army because they're on a large label, but now I think that things they say pretty OK compared to the sloganism of a lot of young punk bands. They've thought things out a long time and developed a philosophy, and because that philosophy is OK, I should interview them.

MRR: Have you been critical of MRR in your magazine?

J: Yeah, everyone has. There's so much in MRR. It's not so bad now, but the first year I was overwhelmed and thought "I missed it all." It was really frustrating," I never heard of this" and "I never heard of that". A lot of people initially wanted to read and know about everything, but then they started skipping over certain parts. But if MRR stopped, then things would really be dead.

MRR: Should we come out less frequently?

J: No, no, not at all. I think it's just me that's getting tired. A lot of people are anxious to get the new copy and see what's going on. Maybe it was from my doing the mail order and seeing all the ads in MRR, so many records, and I thought "Oh wow, they're all going to be phoning for the new this and that." But I like ads too, because they give information, more than record reviews sometimes.

MRR: Back to your writing; are you cynical in your interviews?

J: No, mainly in the editorials. I hardly write any articles myself. Like in the English issue, I should have writen something about the squat movement, but really didn't know what to write. There's no squat movement really, just 4 or 5 bars, that's the squat movement, I think. So if I had written that down, everyone would blame me for being negative. There's not much going on, just 4 cafes and you drink beer over there and then you find out about the demonstration the next day and go over over there with your riot gear and throw some bricks and go to the bar again and celebrate. There's a really good drawing in the Bluff magazine (a squat magazine) that shows a group people with black leather jackets and helmets with eyes bulging out and beer bottles attacking the police. The autonomous groups are mainly punks, who are into drinking a lot and fighting the police a lot just out of habit. Some of them are pretty serious, but many are into it just for fun. It doesn't matter, the police usually win, except for once where they had to run for their lives. You just have to be careful to not get caught. I used to do it a lot, but not anymore. Like the guy with the spear that you had on the cover of issue #5, I got so tired from throwing things I couldn't write for 3 days. It's just a way to get aggressions out, but you can't win. Also today, the chances of getting beat up by the police has increased. They don't arrest anyone anymore, they just beat you up. There is one group of people who are trying to develop a philosophy in the face of things falling apart a bit, but the other group are just frustrated and they think you just have to be stronger than the police. Sometimes they're so strict in their principles—there was this one guy who writes for Koekrand who wanted to go to a meeting. They wouldn't let him in because they thought he was an undercover cop, even though he's been in it for 5 years, a lot longer than the kids at the door. In some ways it's dying, which isn't strange since it's been around for so long, but...it has to go down before it can go up again.

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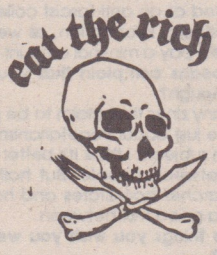

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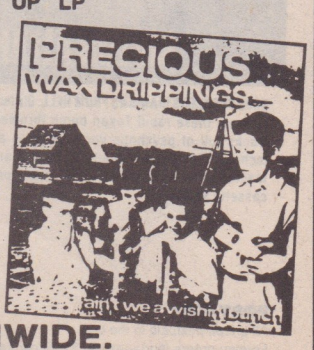

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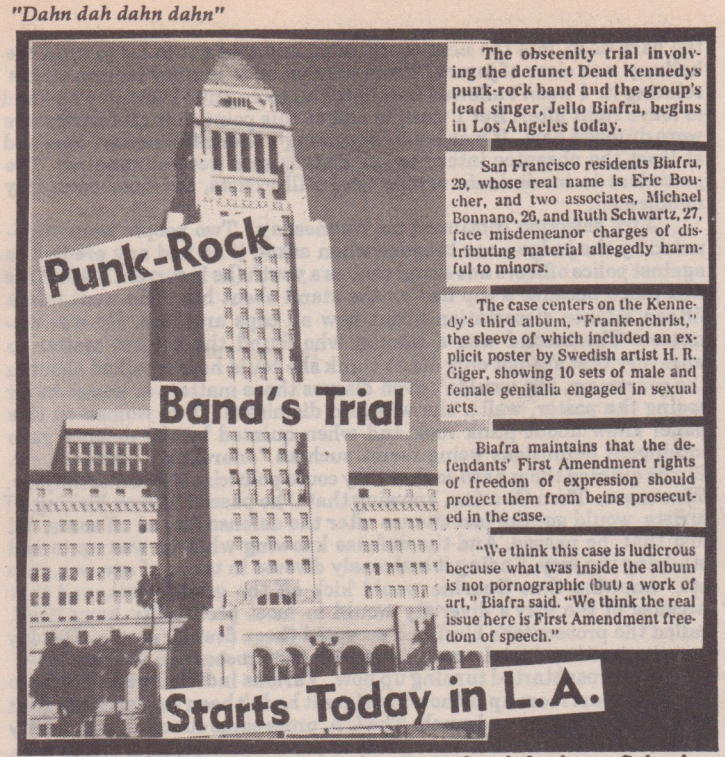
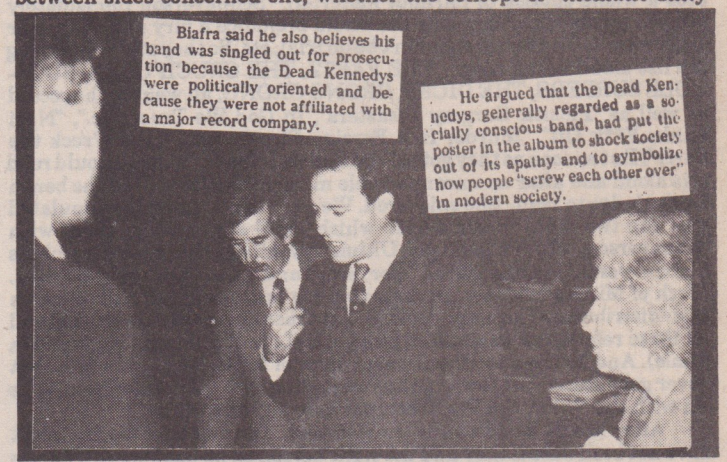


(continued from front cover) .....there were five defendants. Salvadore Alberti (of Alberti Record Manufacturing), Steve Boudreau (ex-president of the now defunct Greenworld Distribution), Microwave (ex-general manager of Alternative Tentacles), Biafra, and myself (as owner of Mordam Records). There were five defense attorneys: (respectively) Michael Mayock, Paul Herbert, Richard Burda, Phil Schnayerson, and Gary Mandinach. And also present initially was Carol Sobel of the ACLU. The first day, all attorneys were present and Biafra, Micro and myself, having been told to attend, were expecting to enter directly into jury selection. We went to the Criminal Court building in downtown L.A., Division 57. (That's right acroSs from the famed L.A. city hall... Joe Friday and Perry Mason beware.) This is the court of Judge Susan Isacoff. She is attractive and young (by judge standards) and to set the stage she was very relaxed when off the record, liked jokes and ate M&Ms after lunch. Keeping in mind that the judge is the boss in a courtroom, I think that the relaxed atmoshere and the professionalism and poker face that she maintained when on the record ulimately was helpful, especially when you consider the outcome of this case. I personally had no problem with Isacoff. I remember her first day words were to acknowledge the presense of the defendants (asking about the missing two) and to comment: "Are you all attorneys for the defense?" and shake her head. I will say now, that the defense team was sharp. They got along well, and all came across like young, "good liberal" aspiring lawyers. We had an excellent team, all interested in the cause. Boudreau was determined "on call", and Mayock pled ill health for Alberti who had an aneurysm within the year.

Now for the villian. Micheal Guarino is short, skinny, and looks like a slimey turtle in his ill fitting suits and glasses. Detective Carter (the one who masterminded all the searches) was present as the assistant to the prosecutor throughout the trial. Typical cop. In a nutshell, Guarino is a sarcastic, annoying kind of a guy. Our attorneys still claim him to be intelligent. Maybe this is what makes him seem like such a snake. There was constant banter between the defense and prosecutor's tables. Our lawyers did a good job of egging him. The best illustration of this was during a break when Schnayerson was telling the judge about a poll taken in the L.A. area where, when asked after reading an untitled list of the Bill of Rights and whether people thought they should be in our constitution or not, the overwhelming majority said no. She got wide eyed and asked where this poll was taken and Schnayerson said, "Right here in L.A." And Guarino said something to the effect of "Oh that's great!" The room went cold.

We didn't end up getting to jury selection that week. It was a constant argument concerning jury instructions, evidence and stipulations (those items permissible and how presentable to the jury). The main elements in jury instructions consisted of first defining the terms of the law. "Distributor" and "distribution", "harmful", and even "minor". Outside of the stuff that every jury sees, the argument seemed to center around the case "People vs Carl" which also tested this law. But that judge's summation of this case was extremely vague. So, the argument between sides concerned one, whether the concept of "thematic unity"



(i.e. the entire record), and two, "reasonable precaution" (i.e. the sticker) were going to be permissible in the court—and how this would be stipulated. In addition, there was an endless list of legal definitions to be argued and not being a lawyer made it a struggle to follow and hard to explain in detail here. There was even an argument concerning how Alberti's illness could be presented to the jury. Guarino was concerned about this. Half of this time was spent in the cafeteria, the defense narrowing down their instructions, meetings in the judge's chambers, and meetings between defense and prosecution. The judge wanted everyone to decide as much as possible amongst themselves so that she wouldn't have too much to decide. But she got a loadful anyway as there was much that couldn't be agreed upon.

Biafra, Micro and I were dressed to the hilt. Micro outscaled even the attorneys in his suit, Biafra was instructed to dress down (no sharkskin). We spent most of these first days wandering around downtown, eating bad food and sitting in the gallery listening and whispering comments to each other. (When the judge kept saying that she hated the word "prurient" and would they use another word, I asked Micro what they decided to use instead and he said "eggplant". I wish they had.)

By day two, Guarino dropped the charges against Alberti. It was explained to us that he just wasn't certain if he had the right person as the company is family run and there are three Albertis. And since it was late in date, it was better to drop him. It's my guess that he didn't think this older guy with health troubles would help his case any. By lunch this day the attorneys told us we weren't required to be there as the arguments would continue through the week. Micro hung around a bit and Biafra and I got the hell out of there.

On Thursday the judge made her biggest decision on our behalf (keeping in mind that she stayed very middle of the road by giving a little to each side). She decided that the entire record was allowable as evidence to prove "thematic unity". This opened the door for our defense to utilize the words and other graphics to the "Frankenchrist" record to prove that the poster was not, as Guarino was trying to claim, meant to pander sales, an advertising gimmick, or sold alone as a poster—that in fact is was a part of a political statement protected by the first amendment. With this on our side, and with the burden of proof on the prosecution, (since we pled not-guilty this is true in all criminal cases) it was now up to Guarino to prove that the whole record was distributed and that it is harmful to minors. "Harmful" in a nutshell had already been defined legally as: "a predominant appeal is to a prurient (i.e. shameful or morbid interest in sex, nudity, or excretion) interest", "that the material is patently offensive to contempory community standards", and "utterly without any social redeeming value or importance to minors".

There was also the behind-the-scenes bantering regarding myself and Boudreau being dropped as well as the ongoing debate on whether it would hurt or help our case by having us testify on our own behalf.

When we returned on Monday, Boudreau had joined the ranks of attending defendants and again we were under the belief that jury selection would begin. But this day ended up in some humorous episodes as the "evidence" was attended to piece by piece. So many of the pieces of paper were really trite invoices, freight bills and accounting sheets (especially in the case of myself and Boudreau) proving sales and distribution. A lot was thrown out because so much of what they had wasn't in the "relevent time period" (October '85 —release of record, and December '85—date of complaint sale) and others because it had nothing to do with "Frankenchrist". But the fun arguments came when they got to Biafra's "evidence". What Guarino needed to prove was that Biafra distributed or had knowledge of distribution. He had confiscated lots of stuff from Biafra's house including, for one, a list of our distributors which was read in the court room and as they got to companies with names such as Rough Trade, Toxic Shock, and Electric Fetus the whole room was giggling. (Biafra the loudest, I think). Then the prosecution got to a handwritten list of the Alternative Tentacles catalog (proof that Biafra knew his label and wasn't an absentee owner and that he distributes a whole catalog of harmful material). Schnayerson immediately jumped up objecting that this list would prejudice a jury and that their other records and bands shouldn't be on trial, etc. So they started reading the list aloud in the room. THE FARTZ, THE CRUCIFUCKS, BUTTHOLE SURFERS, THE DICKS, GRONG GRONG, all went in the record as well as "Plasitic Surgery Disasters","In God We Trust Inc.", "Nazi Punks F**k Off", "Murder in a Foreign Place", and "Lets Wreck the Party". But as soon as they got to "Too Drunk To Fuck" nobody would read this aloud and after an uncomfortable moment they took it to the bench for the judge to read. She snickered. We were busting up. She stipulated that the two sides would decide which could stay and agreeing with Schnayerson, which should go. Ultimately, all but the catalog numbers and the words "Frankenchrist" (for record and cassette) were whited out. Much of Mirco's evidence incriminated me because it referred to me as their distributor. The judge decided that those items couldn't be used and all those references were also whited out. (Lots of stuff was elimiated in whole). And by the way, there were copies of MRR, xeroxed in full, that never got entered but it was quite interesting that they were there. (The ish with the "What the Fuck" column and Giger re-print)

After lunch, Boudreau was dismissed. Once again Guarino must have not been sure if they had the right person as he has some corporate protection and in a criminal case you have to get the right person, not just an officer of the company. Plus, they didn't have much on him. They issued a subpoena for him to testify for the prosecution. He and his attorney left. The "evidence" continued.

Jury Selection Starts

In Jello Biafra Porn Trial

Los Angeles

Jury selection began yesterday in the obscenity trial of San Francisco singer Jello Biafra and two associates charged with distributing a pornographic poster in an album made by the punk rocker's band, the Dead Kennedys.

D.A. Guarino and his art books

Tuesday started jury selection. Now from what I can tell, picking juries in this country is like a game of Risk. The number of defendants determines the amount of armies, the prosecution gets to roll first but players can pass and the judge gets to be the boss over everything. We were given fifty people to pick a panel from. When they came in the judge let the hardship cases go and anyone who knew us, the DEAD KENNEDYS, or lawyers.. She described the case briefly: the law, what we are accused of, that we plead not guilty, and the burden of proof. "Does everyone understand and does anyone think they have a particular problem with this?" the judge asks. One man (who did end up on the jury) says "I'm not sure I understand this law." So she explained again. His comment then was "Is that against the law?" Oh, the fun was really starting.

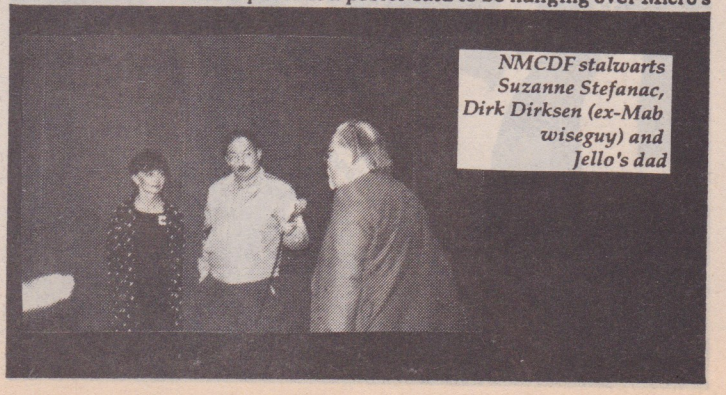
Before it got much further it was lunch and directly after, before the jury entered, I was dismissed. This had been bantered about between defense and prosecution and the end result was not only my being subpoenaed, but having to be interviewed by Guarino and Carter that evening so that I wouldn't go on cold to testify. (Hey, that was a gas.) They also knew that because of my being left out of all Mirco's evidence that they didn't have much on me and that I'd be of greater help on the stand making clear Biafra's role in his label and distribution. I was ushered out the back door, into the next court room, and told not to leave until the hallway was clear of jurors. From here on out the story is from others' relating it. I wasn't allowed back into the room until I testified and had to leave right after. But I want to add at this point that all distributors were dropped now. It was truely becoming a "harmful matter" case and at least the absentee intermediate distributors were eliminated. The precedent to incriminate artists (etc) still exsists, but not necessarily middlemen.

Jury selection continued on Wednesday. Two people were eliminated by the judge—one because when asked if he had any predjudice against police officers answered that as a youth (he is currently 40ish) he was jailed because a cop lied on the stand about him. He went into a fifteen minute dissertation about how all cops are liars. He was dismissed. The second was a woman who found the subject matter so unsavory that she not only didn't think she could hear it talked about in the courtroom, but wouldn't even discuss these matters at home. As for seeing the poster, well... she was also dismissed. Two women on this panel knew about punk rock and when quizzed by the defense gave intelligent definitions using terms such as "anarchist", "protest", etc. Burda quizzed them hard so that they could politicize the rest of the jury. Wise move. Then Guarino, knowing that if he passed first on kicking off jurists, would get the last chance after the defense kicked off some, did just that, he passed. And the defense knowing what he was up to and studying the jury, finding it extremely diverse in terms of age, sex, race etc, knowing that Guarino would kick off the good jurists, and that because of the jury's diversity would in most probability hang itself, called the prosecutor's bluff and accepted these first 12 people. The day was dimissed and trial would start with the prosecution the next day.

The press started turning up now. Various individuals had come to sit in the court room up till now but since it hadn't been very exciting most weren't hanging around much. The L.A. press came out on this Thursday to interview Biafra. But in regards to press and watchers, it had been very quiet till now. There had been a struggle all along with the judge regarding the press because she wouldn't allow any type of electronic media into the court room. Finally, she decided that video cameras without sound would be admitted before court started and during questioning with the permission of the witnesses. An argument regarding tape recorders ensued with the press stating that she was out of line because there is a ruling that press were allowed in courts with tape recorders as long as it was for their own personal use. She asked them to prove it and they did.

The scene was set. Defendants present. Mandinach was taken on as Biafra's co-cousel with Schnayerson. The jury was picked. John Alberti Jr., Steve Bourdeau, and myself were all there on subpoenas. The prosecution began with his opening statement. Short and sweet. Then it was the defense with Schnayerson taking the opening responsibilities. Then it was time for the prosecution's witnesses. Tammy Scharwath,14 year old purchaser of said record was called first. This testimony lasted ten minutes. She admitted that she did in fact purchase this record on the said date, at the said store, and that she showed the poster to her mother. Next up was Mom. Mary Thomson stated that her daughter showed her the poster separate from the record and confirmed the daughter's story. Later, the L.A. Times interviewed Tammy and was quoted as saying "I thought it—the poster—was gross, not harmful". Mom was quoted as saying "I thought I'd just have to complain and it would be over. I didn't realize it would go to court and be a big to-do." That was the last we saw of them.

Then it was Detective Carter's turn. This seemed endless, especially to those of us waiting in the hall. All his evidence was being admitted. This consisted of all the admittable pieces of paper confiscated from us, his recounting of each search and what everyone said then. He "white-lied" his way through it. Details were changed, like, how Biafra bragged and laughed about the Giger poster during the search of his house. Keeping in mind that Carter alone is a big guy, plus there were eight others, they had a way of scaring the hell out of everyone, including Biafra. And he said that there were only two cops on the searches, instead of the nine. (Earlier, during the arguments over evidence, he and Guarino tried to enter a photo of a poster said to be hanging over Micro's



NMCDF stalwarts Suzanne Stefanac, Dirk Dirksen (ex-Mab wiseguy) and Jello's dad

desk at AT. It was quickly determined that this photo was a set up as one of the cops had picked up a poster, tacked it up, and took a picture. They withdrew the photo without further argument.) There was heavy cross-examination.

After lunch, Alberti spent a couple minutes on the stand, identifying freight bills, discussing drop shipments, etc. Then I was called for an hour and a half examination. Supposedly up until this point, Guarino had been as sweet as possible (for him). Now he took the opportunity to show his true nature. Since I know Biafra's work habits, he needed me to confirm his role in distribution (among other things). I was determined a hostile witness. The interview I'd had with him was considered a "statement" and this too was all confused. He has a way of talking down to people and asking multiple choice questions and asking for a yes or no. It took a while to follow what he was trying to say. Schnayerson did a brilliant job of cross-examination. Letting me make it clear why I may be a "hostile witness", what the business relationship between the two companies is, (Guarino had this weird idea that Biafra started AT only because he was being ripped off by Greenworld and other distributors) and primarily the fact that the Giger poster was never considered as a ploy or gimmick to increase sales (Guarino's pandering concept). During the time I was in the courtroom, it seemed to me that the jury was extremely bored. Since they hadn't seen the poster yet, all these business transactions must have proven pretty tiring as I noticed a few yawns. Since I had to try to remember every conversation I'd had with Biafra in November and December 1985 (which I didn't), hopefully some of them saw how ridiculous this was.

Boudreau went next also identifying evidence and claiming he had indeed purchased these records. Then Doobe, an officer from the Wherehouse, took the stand. Schnayerson and Burda had talked to him before this point and he had told them that sometimes they examine questionable material before they send it out to their stores, especially if it has a warning sticker. When he got on the stand he denied this, saying that The Wherehouse has no policy for checking records. The cross examination made it clear that there was a discrepancy in the story and there was a discussion of Schnayerson testifying as to Doobe's lack of credibility. This was dropped because of the time involved and because the defense thought it was pretty clear to the jury that the story had changed. The prosectuion "rested".

As a group of us were waiting in the hallway after adjourning (this included Micro, Steve Boudreau and wife and even my Dad), Guarino approached me, extended a limp paw and said "Thanks you for your time. You're a much nicer person than I ever had any reason to suspect you'd be". Of course I was dumbfounded and lost all ability to say witty remarks. What a geek.

The following Tuesday started the defense testimony but first came the rest of the "evidence". Each juror received a copy of both the poster and the record. Half of the jury originally looked at the poster upside down. Some took a glance at the poster and quickly folded it up and shoved the posters as far away from themselves as possible. Some took a nice hard look. There were various faces but no sound at all from the jury. Some took the opportunity various times during the day to look again. Burda had taken the lyrics and blown them up to a 4 x 4 foot poster size and displayed them along side the jury box for the rest of the trial. Not only did this allow the jury to read them at their leisure for the rest of the trial but it added a lot of weight to the fact that the poster, other graphics, and especially the words had "thematic unity". This made indisputable the politics of the entire package. Then came the experts.

Harvey Kubernick (NMC Fund's L.A. person) found an art historian relocated to S. Cal. from the University of Pennsylvania named Joan Weinstein who first took the stand. She was calm and collected and obviously well versed in her field. Her credentials were never questioned. On direct examination she claimed that she didn't really care for Giger's work but since she's not a critic but an historian she couldn't deny the respectable place Giger holds in the art world. She discussed his description of "mechanization" and his typical sexual/social critique. Then Guarino got his chance to show his evil side again. In his demeaning, confused and downright insulting way he eventually gave her some Art-Com books and asked her to find a more sexually explicit Giger painting. She pointed a couple out and explained why. He grilled her about how she could only find a couple. And she pointed to the defense table and claimed that there was a better, more thorough book of his work there that she might find more in. He didn't let her.

Dennis Eroken and Griel Marcus of BAM magazine took their turns next, saying that they weren't huge DKs fans (Oh, surprise from BAM!) but described their knowledge of the DEAD KENNEDYS as a leftist, political band, who were known for strong graphics and that punk rock in general was known for shocking material. In fact, Marcus stated that he didn't consider the Giger poster the most shocking of the DKs graphics at all, but that certainly the band was known for its strong lyrics and stance.

Guarino was constantly objecting all day during these testimonies. In fact, more time was spent between arguing lawyers at the bench than in actual testifying. Guarino kept trying to drive a wedge in between the poster and the lyrics and finally got his objection sustained in one form later in the testimony.

This day was finished with the illusion that the best was left to come and certainly the part Guarino was waiting for—namely Micro and especially Biafra hitting the stand. Giger's publisist was flown in from New York and there was a lengthy defense meeting that night regarding what the defense thought would be the best for the next day. Ultimately, the decision was to rest the case as they felt Giger and the DKs had been discussed in enough detail (more might be overkill) and as a tactic it would hurt the prosecution by catching him off guard, as they suspected that Guarino was saving up for Biafra.

So that's how it happenned. The defense walked in Wednesday and rested their case, leaving only the closing statements. Guarino did seem to have been caught off guard as he tried to get a number of the jury instructions changed and as the judge was deliberating, was quickly scratching out his closing statement. He had to rely on the poster to speak for itself. Guarino waved around the poster (and unknowingly showing it to many "minors" in the gallery), losing his place, and generally confusing everyone with his remarks. Turning and waving at Biafra, he accused him of saying that he (Guarino) was only interested in running for political office. (We'll see...), and claiming that Giger was the Richard Ramirez of the artworld and that Biafra and Micro should be seen in the same light.

Burda took the defense closing first and very elequently discussed "thematic unity", the politics of the band, and the first amendment. Schnayerson only spoke briefly to re-iterate Burda's account. He asked

Dead Kennedys' Art Defended

Los Angeles

A poster packaged in an album by the punk rock band the Dead Kennedys decries the mechanization of sex and is not intended as a sexual "turn-on," an art historian testified yesterday at the obscenity trial of singer Jello Biafra.

Joan Weinstein, a professor of art history at the University of Pittsburgh, said the poster, a reproduction of the painting "Penis Landscape" by Swiss surrealist artist H. R. Giger, "has to do with the mechanization of sexuality, the exploitation of sexual imagery in modern society, for purposes of selling products or even political ideologies."

"I think the imagery is clearly about sex, but I don't think it's a turn-on," said Weinstein, the first defense witness. "It's a turn-off."

The poster, packaged with the "Frankenchrist" album by the now-defunct San Francisco band, depicts 10 sets of copulating male and female genitals.

Weinstein testified that Giger, who won an Academy Award for designing the visual effects for the 1979 science-fiction movie "Alien," is a member of the "Fantastic Art" school, an offshoot of surrealism, and an artistic descendant of such painters as Pablo Picasso, Salvador Dali and Paul Klee.

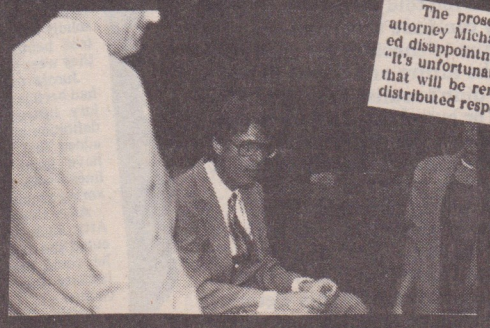
She said many of Giger's other works, which depict sexual organs fused with machines, are more explicit than "Penis Landscape."

Weinstein also said she believes there is a "correlation" between the poster and the lyrics to such songs on the album as "Soup Is Good Food" and "MTV Get Off the Air," which address social issues.

The second defense witness, nationally known rock critic Greil Marcus, characterized the Dead Kennedys as a left-wing, politically oriented band that would "definitely not" have included the poster in the album to boost its sales by exploiting sex.

"I think it's a very puritanical band, one very suspicious of pleasure," said Marcus, who now writes for Artforum magazine. "They have always taken a satirical, left-wing point of view of the world. It's a band with a critical perspective."

Charges Dismissed In Sex Poster Trial



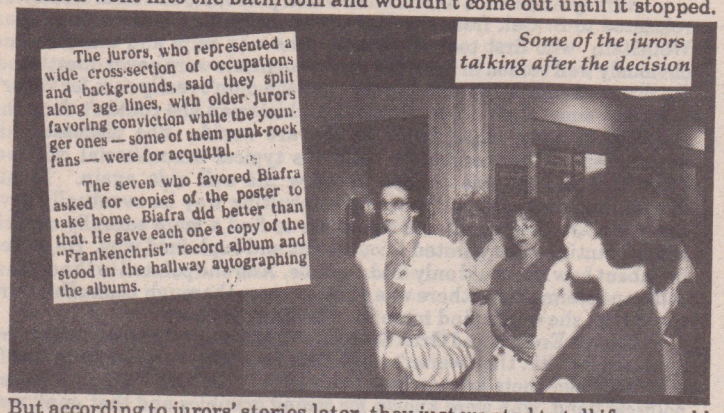
The prosecutor, assistant city attorney Michael Guarino, expressed disappointment at the outcome. "It's unfortunate that a poster like that will be remembered as being distributed responsibly," he said.

D.A. Guarino after getting the bad news

Guarino to hold up the poster for him to point to, which he did, and that got all the jurors laughing.

And so the jury adjourned to decide.

They spent the rest of the following day in deliberation and came out to request a few things. They wanted the terms "harmful" and "average adult in community " clarified, and they wanted a record player. The story is that when they played the record in the jury room, one of the women went into the bathroom and wouldn't come out until it stopped.



Some of the jurors talking after the decision

The jurors, who represented a wide cross-section of occupations and backgrounds, said they split along age lines, with older jurors favoring conviction while the younger ones — some of them punk-rock fans — were for acquittal.

The seven who favored Biafra asked for copies of the poster to take home. Biafra did better than that. He gave each one a copy of the "Frankenchrist" record album and stood in the hallway autographing the albums.

But according to jurors' stories later, they just wanted to tell if you could hear the lyrics. I guess they only had to hear a little to know that you can. (Lucky thing, I guess)

When they came back later that afternoon, they had in fact hung or deadlocked themselves, unable to decide. It was seven voting innocent and five for guilty. The defense motioned for a dismissal. Guarino made a motion for a re-trial giving a little speech about how they had been confused about the definition of "harmful" and "average adult in community" so that on re-trial he could give better testimony. The judge gave him a lecture about how this is not a trial by error and that he should have done that the first time and that she didn't think, when viewing the diversity of this jury, that any other would have better results. Then she accepted the motion to dismiss and promptly gave Micro and Biafra a lecture about being more careful in the future. Biafra jumped up in excitement yelling, "We Won!" and raced from the court room with the judge almost chasing him yelling, "But I can still fine you for contempt of court."

Nine of the jurors approached Biafra asking for copies of the poster. He did better than that and gave them autographed copies of the entire record. When asked, one of the jurors said they had voted innocent because they didn't understand the law and definitions. But two voted guilty for the same reason. It's also interesting to note that two of those who voted guilty also asked for the poster. The majority of the jurors who voted innocent said they did so because of vagueness of the law and/or first amendment considerations. And of those who commented on a guilty verdict, they said they did so because it was obviously "harmful".

Guarino tried to shake Biafra's hand but was refused. But later Biafra took that hand and then slipped him a copy of BIG BLACK's latest 12" (the limited edition gruesome cover). Guarino didn't appreciate this at all and promptly threw it down and left the building.

We all are absolutely ecstatic about this end. However, later, Guarino told Schnayerson that he would definitely continue this crusade. Schnayerson told him to consider his choices more carefully in the future and seems to believe that Guarino didn't realize the political nature of the band or our ability to defend ourselves. But irregardless, the prospect of seeing this happen to others again definitely exists. It seems that this law was meant to prosecute shop sellers against selling pornography to minors, not this type of material. This is obviously a misuse of the law. But none of us feel so confident as to think that it can't happen again. No precedent is set by this victory. None for the prosecution or for artists. And this is only California. What about other States? Countries?

But anyway...whew. We all are thankful for this and we are all thankful to every-

Jello signing Penis Poster for jury foreperson Jane Yuen

one who has been of any help to us and the defense fund. It has made this fight possible and the year livable. Everyone who communicated with the Fund in any way, watch your post box as you'll be getting some stuff soon. On the following page is as current an update as possible at this writing on the No More Censorship Defense Fund. At this point, it is deeply in the hole and we still need your help to pay for the court costs, but if we do eventually end up with money left over we will keep a watchful eye and keep fighting in any way we can. Thanks again from all of us.

Punk Rocker Is Off the Hook

Pornography Charges Dropped as Jury Deadlocks

By PAUL FELDMAN, *Times Staff Writer*

LOS ANGELES—Pornography charges against Dead Kennedys lead singer Jello Biafra and a co-defendant were dismissed Thursday after a Los Angeles Municipal judge declared a mistrial when jurors reported that they were hopelessly deadlocked, 7 to 5 in favor of acquittal.

"Ha-Ha. Y-y-y-e-e-s. We got it," screamed the punk-rock singer, dressed in a three-piece suit, as he triumphantly ran from the courtroom after the decision by Judge Susan E. Isacoff.

"There is such a thing as contempt, however," noted the judge, half-grimacing and half-smiling, before she left the bench.

Biafra, 29, and Michael Bonanno, 27, the general manager of Biafra's Alternative Tentacles Records firm, had been charged with distributing harmful material to minors for having inserted a graphic poster in the now-defunct Dead Kennedys' 1985 "Frankenchrist" album. Similar charges against three co-defendants were dropped before the four-day trial.

Reproduction of Painting

The poster, a reproduction of a surrealistic painting titled "Penile Landscape" by well-known Swiss artist H.R. Giger, depicts 10 sets of male and female genitals engaged in sexual acts.

The jurors, who began their deliberations late Wednesday afternoon, told Isacoff they were solidly split on the two ballots they took before she asked them how they were progressing.

Jurors told reporters that they had been perplexed by complicated jury instructions concerning the definition of harmful matter. They added that the vote appeared to have gone primarily along age lines—with the younger jurors favoring acquittal.

After the dismissal, Deputy City Atty. Michael Guarino, who prosecuted the case, told reporters that he could not refile the charges because they were misdemeanor counts.

Guarino had asked Isacoff to permit him to retry the case, in which event he said he would call expert witnesses to define such terms as obscenity and community standards. But Isacoff replied, "I am not interested in developing a trial-and-error procedure" for the prosecution.

Regard Toward Children

Isacoff added that she did believe that the case deserved to have been heard by a jury and that she also hoped that in the future, Biafra would heed the message of his music and act with more regard toward others, particularly children.

A moment later, after she officially dismissed the case, Biafra bolted from his chair, his arms raised above his head as he screamed his victory howls. Guarino later termed the behavior "the same kind of irresponsibility that we've seen from Day 1 from him as an artist, an individual and a defendant."

As he signed autographs on album jackets and Giger posters for several jury members, Biafra, whose real name is Eric Boucher, said: "The judge had more of a conscience than Mr. Guarino. The judge knew a waste of time when she saw it."

No Expert Witnesses

Guarino, who called no expert witnesses during his one-day presentation of evidence, had contended to jurors that they could see with their own eyes that the poster, in and of itself, clearly appealed to prurient interests.

Defense attorneys countered that Biafra, who came in fourth in a 1979 race for San Francisco mayor, was a socially conscious musician who has sought, often through shock methods, to make statements against sexism, racism and man's inhumanity to man. Three art and rock music experts called by the defense testified that the painting by Giger was legitimate art. They also said that even if the poster was ugly, it was meant to complement the lyrics on the "Frankenchrist" album.

The defense also noted that the cover of the album, which has sold about 50,000 copies, contained a warning that the poster inside might be viewed by some as "shocking, repulsive or offensive." Since Biafra's arrest last year, the album no longer contains the poster.

The dismissal was termed a victory for "freedom of expression" by Danny Goldberg, who heads a group called the Musical Majority that has fought against censorship of rock albums. "Probably up in heaven," Goldberg said in a telephone interview, "Elvis Presley, John Lennon, Thomas Jefferson and George Washington are celebrating together that rock and roll and freedom of expression are still alive in America."

The swift mistrial ruling and dismissal came as a surprise to participants, since the jury had never formally indicated that it was deadlocked. Instead, foreman Jane Yuen, 23, told Isacoff it appeared so only after the judge called the panelists into her courtroom at day's end and asked how they were progressing.

Earlier, jurors had asked the court for a further definition of the term "harmful material" and for a copy of the "Frankenchrist" album. After privately discussing this with the lawyers, Isacoff gave jurors a cassette and a tape player but no further instructions.

'Pretty Heated'

After the dismissal, juror Brenda Haynes, 21, of Los Angeles, who works in a dress shop, said several older jurors had termed the recording "loud and hard to decipher. . . . It was pretty heated" in the jury room.

Indeed, Haynes noted, one juror threatened to sit in the bathroom until the recording had concluded because of the abrasiveness of its sounds. The woman agreed to continue deliberating only after she was assured that the volume would be turned down.

Photos by Brian Kopac

NO MORE CENSORSHIP!

DEFEND FREE SPEECH

AUGUST 11, 1987—JELLO BIAFRA, ex-singer of the Dead Kennedys, his independent label, Alternative Tentacles, their distributor, Mordam Records and pressing plant go on trial in Los Angeles, accused of "distributing harmful matter to minors". This is the big one, the first full-media criminal prosecution of the alternative/indepenent recording industry and one of its major artists to be generated by the much publicized religious/political crusade against Rock Music. In this case, the so called "harmful matter" is a poster of a painting by Oscar winning artist H.R. Giger, included in the DKs 1985 album "Frankenchrist". A clearly visible sticker on the outside of the album jacket warns potential buyers that it contains a poster "some people might find shocking, repulsive or offensive". Nobody, of any age and capable of buying a record, could or would buy this Dead Kennedys album by mistake and be unwittingly harmed by the poster, the original painting of which has been displayed in many art galleries. What the anti-Rock forces really fear and want to censor is Jello Biafra's articulate brand of provocative, think-for- yourself, topical, satirical and anti-system Rock. Using the fig-leaf of allegedly protecting children from "harmful matter" the anti-Rock crusaders are attempting to cover-up their real objective which is to destroy the indie record industry and thus eliminate a source of ideas, music and art they don't like. Their attack on the U.S. Constitution's guarantee of Free Speech is only the first of a flood of prosecutions pending against independent artists, record companies, distributors, pressing plants and promoters. Win, lose or draw the independent Rock industry is in trouble. The well-connected, well-financed censorship forces are going after the fragile economic roots that keep alternative music alive. They have launched a strategy aimed at bankrupting their sonic enemies with endless expensive prosecutions and lawsuits. Even if, Jello Biafra and Alternative Tentacles win their current court battle, the projected $70,000 defense of this case would represent the fiscal end of most alternative/independent recording groups and associated enterprises. Unlike the major record companies and record chains (so far spared this kind of prosecution) who have the financial resources to fight back in court, the indies are virtually defenseless. The anti-Rock, pro-censorship forces hope to use Jello Biafra's persecution to drive independent music and ideas from the record racks. They believe expensive and mutiple legal defenses will destroy the financial base of indie music while the possibility of jail time, a year in this case, will intimidate and inhibit outspoken artists and companies. This strategy has worked for them before. Over 20 years ago, this month, another religious/political witchhunt was able to silence a guy called Lenny Bruce.

AUGUST 3, 1966—LENNY BRUCE died. Deprived of his oxygen, Free Speech, Lenny and the America he believed in, suffocated. Lenny Bruce was a stand-up comedian who became one of the most successful, innovative and influential performers of his time. He consistently sold- out venues of all types, including Carnegie Hall several times, earning in excess of $100,000.00 per year. Lenny's unvarnished, uncomfortable observations and corrosive satire exploded the sacred social myths of the not so Fabulous Fifties and made him a legend. No subject was taboo, politics, racism, sexual behaviour, religious hypocrisy and the abuses of authority were the meat of Lenny's routines. His passionate anti-establishment humour was a cold acid bath that probed and offended the sensibilities of powerful targets and their complacent public. Lenny fed the fires burning at the heart of many hopeful, early 60s movements. He was one one of America's best. . .But, like too many others, he became the victim of a well-financed campaign, fronted by publicity seeking politicians and prosecutors. Afraid of his Free Speech, they forced him out of work and into poverty using the police, courts and the burden of legal costs as their clubs. Lenny's use of Free Speech and "gestures" was termed "Sick Humour", he was made to label his concerts "For Adults Only", he was subjected to endless prosecutions on "obscenity" and drug related charges, most of which concluded with Not Guilty verdicts. However, the fear of further police action and the high cost of legal defenses left him without a venue to earn a living at or publicly express his views. Lenny was legally declared a pauper in 1965, his total income for the year was $2,000, his legal expenses were $18,000. Lenny was broken economically. His last performance was a legal fund raiser, June 25, 1966 at San Francisco's Fillmore Auditorium, featuring a new group: Frank Zappa's Mothers of Invention. Lenny passed Liberty's torch, bridging one generation to the next. He died on August 3, 1966, in mid-sentence, while typing one of the hundreds of legal briefs he wrote arguing for his right to live and speak freely in America. They got him. They turned off his oxygen while those who could have done something looked on passively. In another time they might have said Lenny Bruce died for for our sins.

AUGUST 3 - 11, 1987— In the days following the 21st anniversary of Lenny Bruce's death and the beginning of Jello Biafra's trial, the NO MORE CENSORSHIP DEFENSE FUND is calling on everybody, fans, artists and musical groups, media and professional organizations, concert promoters, club operators, record labels and record stores, to reflect on, publicize and fight back against the anti-Rock attackers and let people know what a victory by the pro-censorship forces would mean for the independent music industry. After August 11, during the weeks of Biafra's trial in Los Angeles, the Defense Fund is urgently asking everyone to dig deep and make a donation. Performers and promoters could put on benefits, record and book shops could set-up anti-censorship displays and contribution jars, radio stations and video programs could feature material likely to be censored, carry news of and solicit donation pledges, individuals, could organize house parties and potluck dinners to raise money. Those of us who are concerned about this issue have to prove through our donations that we will not let the music and the freedom of expression it represents die. The anti-Rock, pro-Censorship forces are out to cut off our cultural oxygen and void the right to Free Speech and they have the resources, money, media control and personal political connections to make their strategy work, unless we can mobilize enough people power to counter their attacks dollar for dollar, debate by debate, argument against argument. We can no longer remain spectators as individual artists, record companies, promoters and stores come under fire. In the present case, it is not even necessary for you to like Jello Biafra and the Dead Kennedys' brand of music to know it is time to join the fight. Biafra and Alternative Tentacles are only a lightening rod currently catching the full fury of the anti-Rock storm. If they are done in by the law or, more likely, the lack of funds to fully defend their rights and remain in business, the anti-Rock forces will have won their first major victory. After tasting blood, they will strike again and again until they feel the world has been morally sanitized to their standards. If we want freedom and the music we care about to survive we must take an active role, no matter how small. When they try to shut off our music and destroy the independent roots it needs to survive and grow, we just have to say, "NO MORE CENSORSHIP!"

For more information on the Jello Biafra case, background on the anti-Rock crusade and related issues, more ideas or suggestions write or call the NO MORE CENSORSHIP Defense Fund, P.O. Box 11458, San Francisco, CA., U.S.A.—Phone: (415) 474-1926 . Make all donations payable to: NO MORE CENSORSHIP Defense Fund.

Feel free to reprint any part of this appeal. Use it for handbills or benefit posters. Note: Any money collected by the Fund not used on the present case will be used to defend future victims of Anti-Rock and Censorship attacks. Now is the time to start the fight-back!

To date, the NMCDF has taken in $55,000 and spent $55,000. At this point, another $15,000 is needed to clear up past debts, including postage, xeroxing, printing and phone bills. In all, about 1300 individuals donated to the fund, and out of 2500 people who wrote in, only 3 were negative (2 unsigned). The fund is still answering letters received during the trial dates, and will be meeting to decide whether to continue or whether to donate any remaining monies to the A.C.L.U. Please send in what you can in order to get the remaining bills paid off. More later.

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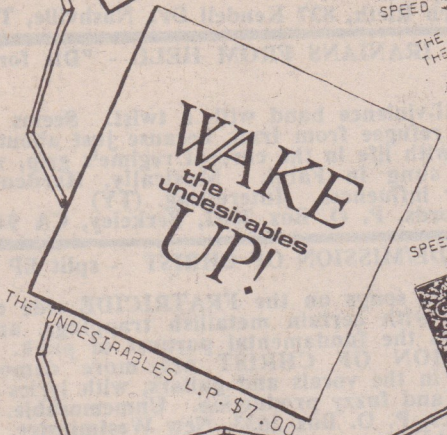

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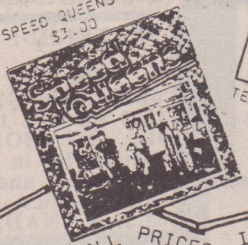

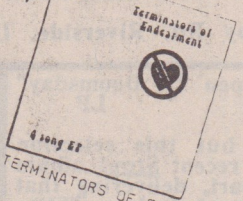

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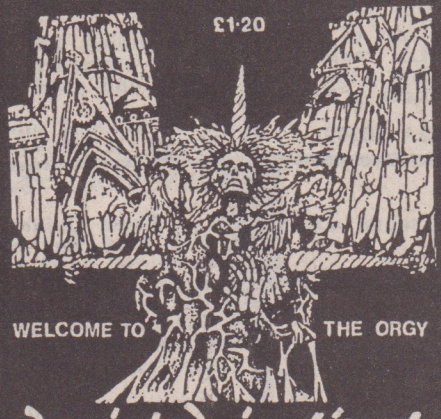

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Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for radio airplay). With tapes, only one copy is necessary, but it must be a "for sale" tape to be reviewed. The address is: Maximum Rock'n'Roll
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Berkeley, CA 94701

A few notes: the address for CAPITALIST ALIENATION (review last issue) is PO Box 69, Station C/ Montreal, PQ H2L 4J7/ CANADA. Also, the split EP with COMPOS MENTIS and POWER AGE is available from One World/ PO Box 8809 Symonds St/ Auckland, NEW ZEALAND. Next, the ESKUPITAJO cassette is available from: Ernesto Navarro/ Calle Carmen 8, 4°A/ 01400 Llodio Calava/ SPAIN. Finally, the address for THC's Christian Brainwash cassette was totally incorrect, and should read: Vincent Charles Reese/ 1072 Elaine Ave/ Livermore, CA 94550.

North America/ North America/ North America/ North America/ North America/ North America/ North

ANGRY SAMOANS - "Inside My Brain" 12"

Another in a spate of reissues, this one containing some classic retardo garage punk from 1980. Remixed a bit (not to its detriment) and powerful, it contains "Right Side of My Mind", "You Stupid Asshole," "Get Off the Air," and two more gems. Get it. (TY)
(Jem, PVC)

BHOPAL STIFFS - cassette

Full speed ahead power punk and hardcore with quite a few innovative bits and jarring stops/starts and tempo changes. "One Track Head" is a mind-blowing standout. (WG)
($4 to Bhopal Stiffs, 332 Gatesby Rd, Riverside, IL 60546)

CHESTERFIELD KINGS - "Don't Open Til Doomsday" LP

Pretty decent pop 60's punk, but this selection doesn't have the nasty edge that their recent Stop! album had. A few tracks do manage to snarl, delivering that fuzz attack, while the rest are well done but clean. (TY)
(Mirror Records, 645 Titus Ave, Rochester, NY 14617)

EUGENE CHADBOURNE - "LSD C&W" 2LP

"I'll take my Chadbourned and make it a double." Four sides as crazed and priceless as always. From goofy Martin Mullish "In A Sentimental Mood" to BEATLES, BURL IVES, ROGER MILLER psych-out medleys. These records feature bits and pieces of other tapes and even early lost SHOCKABILLY material. There's the regular dose of insightful, folksy guitar -- diddling, singalongs, psychedelia, and political prowess. (RS)
(Fundamental, P. O. Box 2309, Covington, GA 30209)

COLORS - "Muchos Colores" LP

More of the COLORS' mod (JAM/JOLT) sound. Lots of poper pop, power chords, etc. (TY)
(Poe Records, P.O. Box 15481, Detroit, MI 48215)

CHRIST ON PARADE - "A Mind is a Terrible Thing" LP

A full 17 song LP from this durable Bay Area band. They're varying the pace more these days, and in this case it really works well. Excellent recording, great passionate vocals and screams, and definitely worth a listen. Cool label, too. Support this! (DH)
(Mind Matter, P.O. Box 421304/ San Francisco, CA 94142)

DAMAGE - "Recorded Live at CBGB" LP

One of "Live at CBGB" cassettes comes to vinyl life, and life it reverberates. Very powerful hardcore that doesn't stop, and that might be the only complaint here -- the on-going similarity of the emotion you're being clobbered with. But if you want a dose of sledgehammer HC, you know where to find it. (TY)
(Celluloid, 330 Hudson St., New York, NY 10013)

DEAD JACKSONS - "Greatest Hits" cassette

An amusing combination, great stop and go HC mixed with crazed lyrics. From the enclosed photos and liner notes, these characters put on quite a stage show, but do they sleep in oxygen tents like MICHAEL JACKSON? Watch for vinyl. (RG)
($4 to Michael Jackson Meals, P. O. Box 111, Nevada City, NV 95959)

DIE VIXENS - "Take A Step" EP

Welcome to the garage. These Tennessee turkeys play some grunged out punk'n'thrash with appropriate chunky production. Lyrics are in the personal/social vein. (WG)
($2 to Herb Rieth, 837 Kendell Dr., Nashville, TN 37209)

FEARLESS IRANIANS FROM HELL - "Die for Allah" LP

An anti-violence band with a twist. Seems like the singer is a refugee from Iran, because just about all the songs deal with life in the current regime's grip, with one song even sung in Farsi. Musically, Hardcore with metal/power influences. Interesting. (TY)
(Boner Records, P. O. Box 2081, Berkeley, CA 94702)

FRATRICIDE/MISSION OF CHRIST - split EP

The two songs on the FRATRICIDE side display a punk style with certain metallish trappings, and lyrics that address the fundamental purpose of punk. On the flip, MISSION OF CHRIST are more demonstrably speedmetal in the vocals and guitars, with lyrics that are forgettable and fuzzy production. Unmemorable. (SS)
(Final Notics, P. O. Box 2633, New Westminster, BC V3L 5L2, CANADA)

GENERATION WASTE - "Another Alternative" cassette

A damn hot first tape from this Chicago band, playing powerdriving punk and thrash with a sense of melody and good lyrics. Definetely worth investigating. (WG)
($4 or $2 and tape to Ted Domurat, 3927 N. Ottawa, Chicago, IL 60634)

GENOCIDE - "Submit to Genocide" LP

These Quincy punks shared the Last Rites For... LP with MIA way back when, died, and are now back to make you gawk in disbelief at their passé stud/skull look. Equally dumbo lyrics & metallish approach make this a joke, unintentionally I'm sure. (TY)
(PO Box 775, New Brunswick, NJ 08903)

GODCORP - "Back to Godhead" cassette

Power dual guitar HC with a tasteful metallic touch, this is a fantastic tape, too bad it wasn't an LP. Nine great songs, imagine SNFU crossed with SSD, NEGATIVE APPROACH. Yeah! Damn good, get this. (RG)
($3 to Tony, 118 Albany Ave (1), Toronto, Ontario, M5R 3C4, CANADA)

GOREHOUNDS - "Halloween Everywhere" LP

Pretty rockin' garage type '60s punk with a good beat, fuzzed guitar, SEEDS and ELEVATORS influences and nothing lyrics. (TY)
(Alien Cactus Records, 41 Seymour St. #3, Roslindale, MA 02131)

GOVERNMENT ISSUE - "You" LP

Edging ever-closer to rock music, GI employs a big sound, usually powerful beat, and big production to get it across. But the lack of a cohesive, unique sound and catchy tunes make the package relatively unmemorable, making them sound like just another slick band on a bigger label. (TY)
(Grant Records/ Dutch East)

GRIM - "Live to Die" EP

Three pounding metallish punk songs and one very snappy thrash tune with no metal influence whatsoever. (TY)
(Doug Moody Prod., P. O. Box 1596, San Marcos, CA 92069)

HAPPY FLOWERS - "My Skin Covers My Body" LP

Manic vocals set to sporadic musical mayhem -- sort of in the BUTTHOLES spirit. I thought you had to be from Texas to do this kinda stuff, but these lads are from Virginia. Will interest the fringe freaks and art trendies. (TY)
(Homestead Records, P. O. Box 570, Centerville Centre, NY 11571)

ILL REPUTE - "Live at Mystic, Pt. 2" EP

A rippin' six-song job that comes bundled with the reissue of their What Happens Next LP. It don't know if these guys are at it again, but I hope so. Ripping. (TY)
(Doug Moody Prod., P. O. Box 1596, San Marcos, CA 92069)

LIVE SKULL - "Don't Get Any on You" LP

This live LP showcases LIVE SKULL's guitar-laden, atmospheric post-punk sound. Obstinately non-melodic, the songs on this LP, although excellently recorded, don't excite (they're too slow) and don't stick to the ribs (they're not catchy enough). Fans of the band will like this, though. (SS)
(Dutch East India, P. O. Box 570, Rockville Centre, New York, NY 11571)

LOUDSPEAKER - "Psychotic Machine/Living with the Dead" 12"

In case you've wondered what Matt and Chris of CRUCIFIX are up to these days, here's what. They're in a band that plays pounding, rhythmic dance music with political/ominous overtones along with members of FLUX, I believe. Soon we'll be hearing from Sothira's new band, an entirely different thing. (TY)
(One Little Indian, 3 Fransfield Grove, London SE26, ENGLAND)

MAD DADDYS - "Apes Go Wild" LP

Their second release, this LP's chock full of CRAMPS type garage rock and roll -- pounding beat, raw guitar, and silly lyrics. From New Jersey, it rocks. (TY)
(New Rose, FRANCE)

MASSACRE 68 - cassette

Alright! I believe this is the first Mexican tape I've reviewed, and it's great! Intense thrash similar to the Finnish '83 style. Dirty production, but the anger, power, and energy shines through. (WG)
($5 to Miguel Angel Cortes O, Apdo 17-808, 114 10 Mexico DF, MEXICO)

MICE - "Scooter" LP

Less overtly "punk" than their debut 12", this album contains ten pop-punky tunes with the emphasis on the pop, in a style reminiscent of the early SHOES. Undeniably catchy, this record is best when guitars take precedence, but there's still a good deal here for fans of cool pop music -- though the style does wear thin after a while. (SS)
(St. Valentine's Records, P. O. Box 7911, Cleveland, OH 44107)

MISTAKEN - 12"

A few of the ANGRY SAMOANS team up for this folk-rock 7-song release. This is really wimpy, self-indulgent material, a definite joke. Fortunately, the SAMOANS still kick ass live. (TY)
(Bad Trip Records)

MORAL DISGUST - "Archaeology Anthology" cassette

Yeee...ouch! Totally searing punk and HC -- sharp as hell, powerful, with a guitar sound that cuts steel! Blazing midwest thrash. (WG)
($5 to Sal, 503 Scott Ave., Oshkosh, WI 54901)

NATAS - "Think What You Want" cassette

Despite their hokey name, these guys play some forceful metallic HC thrash, with anti-conformity and anti-government themes. Much better than their moniker would have you believe. (WG)
($4 to Road to Ruin, 983 West Court, Neroosa, WI 54457)

PTL KLUB - "Living Death" EP

Their hottest release yet, at least for me. Many of the six tunes are slowed down, which results in more power and greater clarity of lyrics. Really basic punk and thrash, and very well done. (TY)
(Doug Moody Prod., P. O. Box 1596, San Marcos, CA 92069)

PAGANS - "Live: The Godlike Power of the Pagans" LP

It took me a few songs before I recognized the godlike quality here. But after they really start cooking, the reformed Pagans recorded at the 7th Street Entry in Minneapolis, has all the charm and quality of a garbage truck as it speeds around trying to kill everyone in its path. Massive, so snag this 'un and wait for the next studio album. (DOG)
(Treehouse Records, PO Box 80037, Minneapolis, MN 55408)

PURPLE TOADS - LP

Sixties punk done a la '76, meaning not enough mania and too much production and rock guitar. It's not really bad, just not crazy enough to warrant the retreads, and there are plenty of them. (TY)
(Star Records, 148 Sincoe S., Oshawa, Ontario L1H4G7, CANADA)

PUSSY GALORE - "Right Now!" LP

More early 60's garage meets mid 80's noise. Can't say it's the best of both worlds, but when they aren't being too arty (a third of the time), they do rock out some grungy crud like CRAMPS meets BUTTHOLES on bad DMT. (TY)
(Caroline Records, 5 Ctosby St, New York, NY 10013)

REDD KROSS - "Annette's Got the Hits" 12"

Poshboy's been re-releasing their early catalog in various shapes and forms, and this is one classic you should really pick up. Great garage punk from L.A.'s McDonald Bros. plus Ron Reyes (later to go to BLACK FLAG) and Greg Hetson (of later CIRCLE JERKS fame). A real treat. (TY)
(Poshboy, P. O. Box 38861, Los Angeles, CA 90038)

HENRY ROLLINS - "Drive By Shooting" mini LP

Henry's kinda joke, I guess, as the "concept" here is a bogus title, "Henrietta Collins and the Wifebeating Childhaters." Ok. Musically, a new wave tune and a mandatory (he was from DC) WIRE cover on the A-side, and four tunes on the flip which are more like what I thought would be on the LP, sorta rap/spoken word set to music, including a trashing of "We Will Rock You" only it's "I Have Come to Kill You." Liked the LP better. (TY)
(Texas Hotel, 122 Broadway, Santa Monica, CA 90401)

SS-20 - "Pope on Tour/Rocking on Red Square"

The A-side of this 45 is a mid-tempo punk number boasting great hooks and lyrics in the best SS-20 style, with good arranging and even a nifty Beethoven guitar break (!). The two songs on the flip are faster and more powerful. Another excellent record from this consistent band. (SS)
(1516 Chapel St., Cincinnatti, OH 45206)

SHARKY'S MACHINE - "Let's Be Friends" LP

The hardcore on this album goes in some original directions, especially in so far as the song arranging is concerned, but the ultimate effect is rather monochromatic and unappealing. Nonetheless, strong energy and power abounds here, and the lyrics are very strange. (SS)
(Shimmy Disc, Box 1187, New York, NY 10116)

SHAVED PIGS - "Breakfast is Served" LP

Rampant sarcasm and a less than tight, ripping hardcore style are the trademarks on this debut LP by the SHAVED PIGS. The songs structures are not always distinctive in these simple tunes, but their cover of the ISLEY BROTHERS' "Shout" (here entitled "Slam") is delightful. Good album cover, too. (SS)
(Porcine Records, 225 Central Park West, Suite 914, New York, NY 10024)

SLOPPY SECONDS - "The First Seven Inches" EP

Four tracks here, all in a bouncy pop-punk style with those irresistible choruses you can't help but sing along with. What's more, the lyrics are extremely funny, showing a real satiric bite and flair. I have a feeling that punks everywhere are going to be singing these songs to themselves for a long time to come. Terrific record!! (SS)
(Alternative Testicles, 1632 E. National Ave., Indpls IN 46227)

SOCIAL SPIT - "Psycho Ward" EP

A really good hardcore EP, with a really energetic sound. Not generic, but not really new either, they do thrash right with zaniness and good lyrics. "Drugz" is a standout. (TY)
(Doug Moody Prod., P. O. Box 1596, San Marcos, CA 92069)

THE STAIN - "I know the Scam" LP

I ordinarily wouldn't review this kind of music, but because it's on a "punk" label and looks like a "punk" package, I just thought I'd mention... it ain't punk at all, it's metal. (TY)
(Doug Moody Prod., PO Box 1596, San Marcos, CA 92061)

STATE - "False Power" LP

This band had a blazing HC EP out many years back, then did some recordings in '83 and broke up before it was released. They've regrouped, I believe, and put out these sessions finally. While the new songs maintain their power, gone is the straightahead approach, and instead they come on with a highly produced, sometimes postpunk approach, sometimes a bit MISFITS like. Very big departure. (TY)
(Statement Records, Michigan)

STEVE STILETTO - "Pin Ups" cassette

Five covers here: BEATLES, PINK FLOYD, etc. The originals may be sedate, but these guys totally rock out on "Ruby Tuesday" and "Comfortably Numb". Pretty neat. (WG)
(Ray, 4554 Tunis St., Jacksonville, FL 32205)

THREE DAY STUBBLE - "Monster" LP

The reigning kings of booger-rock transplanted from Texas to San Francisco debut their first platter. (Their first release was a home-made eight track tape, and this disc lives up to its spastic reputation.) It's almost as if retarded children, discovering Captain Beefheart, decide to play in a rock band. Music to wet your pants by. (DOG)
(Fartblossom Enterprizes, PO Box 818, Pomona, CA 91769)

THREE LEGGED DOG - cassette

Innovative punk with attention keeping twists and turns, and neato guitar effects. A good mixture of power, originality, and momentum. (WG)
(1003 Wilkes, Columbia, MO 85201)

UNTOLD FABLES - EP

A pretty neat neo-60's release. 4 songs in all, full production that makes the sound clear but not wimpified. Cool guitar, slightly echoey psych feel, and a good cover of the EYES' (the 60's UK band much like the early WHO) "When The Night Falls". (TY)
(Dionysus Records, 10 Box 1975, Burbank, CA 91507)

V/A - "City of Thorns" LP

A terrific idea: Mystic has decided to chronicle a series of local punk scenes in a "Sound of USA Cities" LP series, this one centering on Portland, Oregon. RANCID VAT, ANATHEMA, N.R.A., and other bands share this album, which varies severely in sound and song quality. Still, an interesting document. (SS)
(Doug Moody Productions, P. O. Box 1596, San Marcos, CA 92069)

V/A - "Die, Jerry, Die" LP

A benefit LP for the Anthrax, the club which gave these early Connecticut hardcore bands their starts. All the songs were originally released as EP's (long out-of-print), and included are C.I.A., VATICAN COMMANDOS, REFLEX FROM PAIN, LOST GENERATION, and VIOLENT CHILDREN. A limited edition release, this is the first for this non-profit label. Great stuff!! (TY)
(Anthrax Records, 25 Perry St, Norwalk, CT 06850)

V/A - "No More Censorship Defense Cassette, Part 1" cassette

A comp (whose profits go to Jello and Co.) featuring WIDE AWAKE's powerful HC sound, BLOOD IMPULSE ACTIVISTS' creative punk, MALCOLM TENT's ranting poetry and mroe. Definitely worth getting. (WG)
($5 to TPOS, 20 Station Rd., Brookfield, CT 06804)

V/A - "Relief from Boredom" cassette

Righteous gonzocore from HEIBER, CRINGER, DISSENT, QUOD MASSACRE, and a slew of other world HC acts. Damn good sound, cool lyric book, one rad tape. (WG)
($3 to EMF Tapes, 10421 Green Mountain Circle, Columbia, MD 21014)

V/A - "Salt in the Wound" cassette

60 minutes of high quality HC power here. Outstanding tracks by ANGRY JOHNNY AND THE SNOTS, SHELL GAME, and CHRIST ON A CRUTCH. That's a hint, so get this one, okay? Band info included. (RG)
($3 to CB tapes, c/o Craig Blomquist, 48 Beck Road, Lindenhurst, IL 60046)

V/A- "Sins of the Flush" cassette

Yee...ouch! Another righteous comp from Flush Productions, featuring quality stuff from SEWER TROUT, IRSTAS, DISTORTION X, and many more. Consistently hot stuff here. (WG)
(Flush Productions, P.O. Box 1050, Richmond, CA 94802)

WHITE FLAG - "Live! Bleedin' in Sweden 1986" EP

WHITE FLAG has, on this live EP, documented their European tour with a clutch of fast, funny, and hard-rockin' songs. The recording quality is adequate, no lyric sheet is provided (this band needs one), and all things considered, this is probably a good documentation of their tour. Actually enjoyable. (SS)
(Punish Records, Profilv. 18A, S-612 00 Finspang, SWEDEN)

International/ International/ International/ International/ International/ International/ International/

ATAVISTIC - "Life During Wartime" EP

Very loose mayhem thrash. Rapid speed dirge guitar and machine gun drumming are joined with harsh, scrambled vocals. All the songs are fast and raw, putting this band in the ranks of DISORDER, NAPALM DEATH, and CHAOS UK. (MS)
(Peaceville Records, P. O. Box 17, Dewsbury, WF1 28AA, West Yorkshire, ENGLAND)

ATTANAS - "Joulupukki" EP

The latest EP by ATTANAS shows considerably more finesse and style than before, with occasional melodic concessions, but losing none of the high-speed HC power. These songs are short and to the point, and show some songwriting quality. Very good effort. (SS)
(Petri Vallin, Sagars 1H4, SF-10820 Lappohja, FINLAND)

AMEBIX - "Monolith" LP

This record is on a label called Heavy Metal Records, comes without a lyric sheet, sounds laden, but somehow has a glint of individuality. I had a hard time with the length of the cuts and their ponderance, but hopefully beneath all this weight and silliness lies some good lyrics and intentions. Hopefully. (TY)
(FM/Heavy Metal Records, UK)

ANHREFN - "Defaid, Skateboards a Wellies" LP

From Wales, this band handles both melodic thrash and various punk styles, the latter which predominates. Lyrics are all in Welsh, a very strange looking language, but the music speaks well for itself. (TY)
(Workers Playtime, 61/71 Collier St., London Ni 9BE, ENGLAND)

BAD DRESS SENSE - LP

This UK band contains Ed of the STUPIDS, and, as expected, there's a decided American sound here, but not in the same way. The music and lyrics have a DC-type "emo" approach, a powerful but ultimately laid back sound. (TY)
(Fat Bat, 419 S. 13th St., Omaha, NE 68102)

BIRDHOUSE - "Burnin' Up" 12"

A six-song release, mainly of pounding guitar heavy rock with late-60's Detroit power and punk influences. Lyrics are nothing, but on one song, "Shake It Loose," the band does produce something memorable in sound. (TY)
(Vinyl Solution, UK)

CAPITAL SCUM - "Tsjerno Kills" LP

More than competent metalish HC, another example of Europeans following up on a trend within the U.S. scene. Lots of riffing, non-melodic guitar, power rhythm, etc. Otherwise, unmemorable. (TY)
(Hageland Records, Diestsestraat 87, 3270 Scherpersheuvel, BELGIUM)

CONFLICT - "Turning Rebellion into Money" 2LP

This live recording of the "Gathering of the 5000" features a good selection of CONFLICT material plus several CRASS numbers done by CONFLICT and Steve Ignorant. For the most part, all 32 songs have a good sound, but the band does have some problems with the CRASS music. Included is a lyric booklet that contains a full explanation of the event. Both ups and downs. (MS)
(Mortarhate Records, P. O. Box 448, Eltham, London SE9, ENGLAND)

KUD IDIJOTI - "Bolje Izdati..." EP

Ultra-catchy Yugoslavian pop-punk appears on the tracks here -- really, it's quite a departure from the typically messy, thrashy style popular in this country. KUD IDIJOTI have great melodies on three of four tunes, with nifty choruses in a mid- to fast tempo style. Fine record. (SS)
(G. Obradovic, Strahinjica Bana 43, Beograd, YUGOSLAVIA)

LIBRESSE - "Krystvarkar" LP

Boy this one's kinda hard to figure. The sound here is slow and grungy like some mutant of ST. VITUS, if you can put up with that they do it fairly well. But they do manage to pick up the pace during a number of songs. Plus a vocalist who sounds like he's constipated and he's doing his best to "force the issue". Not incredible but worth a listen. (DOG)
(Hardcore Horror Records, no address - Sweden)

NEGAZIONE - "Nightmare" EP

This record is a re-release of NEGAZIONE's classic "Conannati a Morte..." EP with an additional live track, and it displays this band's absolute command of a fast, frenetic, thrashy, and memorable songwriting style. The live song is a tantalizing hint of how good this band must be live. Great record! (SS)
(New Beginning Records, Box 4461, Davis, CA 95616)

POLITICIANS - LP

Older punk meets '70s rock'n'roll with a lot of influence on guitar power. Lyrics are above average for this genre, but the music bogs down too often for me. When they rock, though, it's pretty strong stuff. (TY)
(Glitterhouse Records, Langestr 41, 3471 Lauenforde, W. GERMANY)

SUBHUMANS - "29-29 Split Vision" mini LP

Recorded a month after their final show, these 8 highly produced tracks are their last word. Many of their varied styles appear here: reggae punk, eclectic extended tunes, medium tempo punk, medium-fast tunes. While by no means throwaways, there are no immediate standout classics. And then came CULTURE SHOCK. (TY)
(Bluurg, 2 Victoria Terrace, Melksham, Wilts, England)

THIS FUCKIN' WORLD - EP

Instead of the typical Finnish piledriving thrash, this superior EP contains four finely crafted classic punk tunes, all in an anthemic vein. "Shout," in particular, reminds me of the kind of nostalgic, melodic punk we all used to love. Highly recommended. (SS)
(Fuckin Productions, PL 109, 20501 Turku, FINLAND)

UK SUBS - "A.W.O.L." 12"

Circa '82 SUBS, some released before, some not -- all studio. Classic punk sounds from a band that dates back to '77 and who sport a singer older than me. While they've never grabbed me, the SUBS have been a perennial fave on the East Coast. Eight songs. (TY)
(New Red Records, U.S.)

UPRIGHT CITIZENS - "Cross Section 81-86" cassette

A "history of" cassette, containing cuts off all their records, and a couple of live cuts. Great sounding punk and HC, well worth getting. (WG)
($4 to BBP Records, 90 Grange Drive, Swindon, Wilts, SN3 4LD, ENGLAND)

UPSET NOISE - "Nothing More to be Said" LP

UPSET NOISE specializes in mid-tempo punk with distinct speedcore influences in most of the guitar riffing and some of the wanking. Good for the style, I don't have much of a sensitivity for this kind of punk, though I have to compliment the fine acidy album cover. (SS)
(Hageland Records, Diestsestraat 87, 3270 Scherpenheuvel, BELGIUM)

V/A - "Jak Punk to Punk" LP

A varied punk thrash and post-punk collection contains tracks from many of the bands you've read about in these pages. Included are ARMIA, DEZERTER, REJESTRACJA, TZN XENNA, SIEKIERA, ABADDON, and PROCESSS. This is out on the state label, Tampress, but might be available through.... (TY)
(E. Chodorowska, 43-300 Bielsko 8., Ul. Wyzwolenia 33/8, POLAND)

V/A - "We Will Be Free" LP

Three bands out of N. Ireland share this amazingly great record. ASYLUM, STALAG 17, and TOXIC WASTE absolutely kick ass, both musically and lyrically, delivering track after track of powerful hardcore. Very convincing and necessary! (TY)
(Warzone Records, 45/47 Donegall St., Belfast BT1 2FG, N. IRELAND)

V.A. - "There's No Message Like No Message" cassette

A pretty swell comp featuring some big names (DEAD MILKMEN, INSTIGATORS, etc.), and a host of smaller acts like BILLY & THE WILLIES, CIVILISED SOCIETY?, etc. Good stuff. (WG)
($4 to Markus Weiler, Boelckestr. 10, 5130 Geilenkirchen, W. GERMANY)

V/A - "Unleashed" cassette

A way hot Aussie HC comp featuring ARM THE INSANE, NOBODY'S VICTIMS, and four more acts. Good material, booklet included. Nice job. (WG)
($5 to Fast Times Recordings, P. O. Box 110, Whyalla 5600, South Australia, AUSTRALIA)

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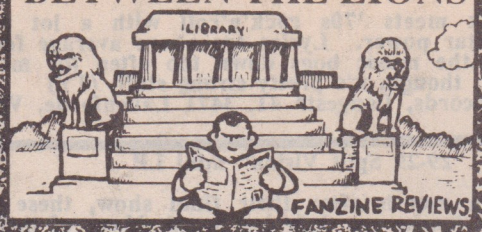

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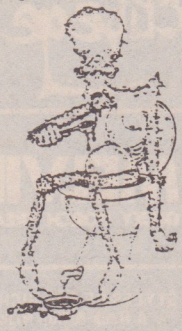

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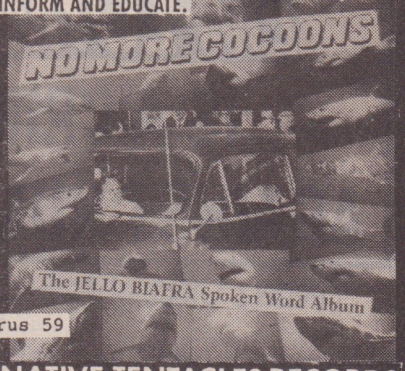

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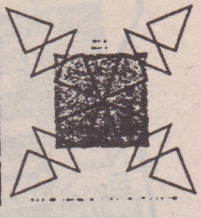

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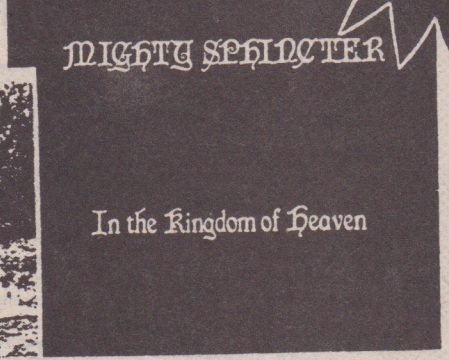

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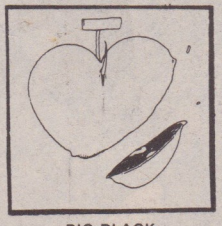

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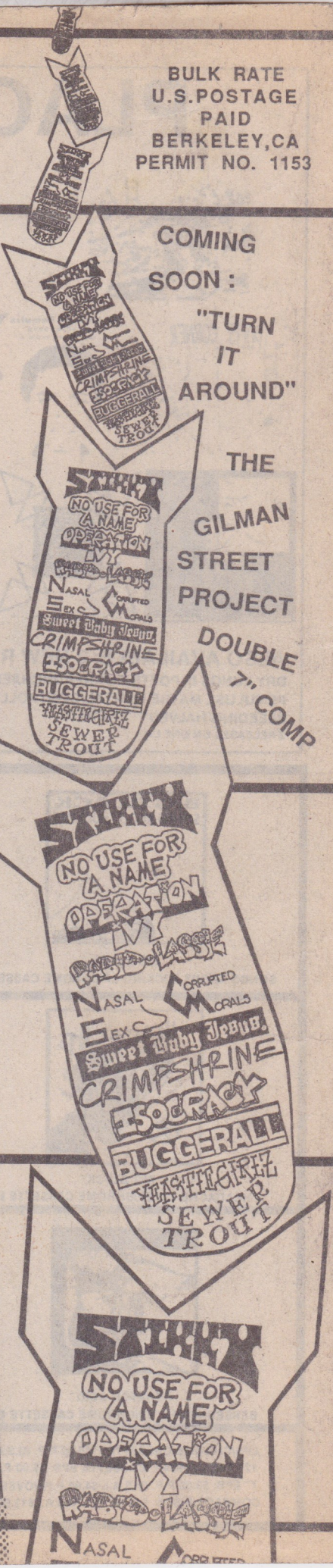
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